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*Guide to the* THOMAS EAKINS  
RESEARCH COLLECTION  
*with a* LIFETIME EXHIBITION  
RECORD *and* BIBLIOGRAPHY

PHILADELPHIA MUSEUM OF ART







*Guide to the*  
THOMAS EAKINS  
RESEARCH COLLECTION  
*with a* LIFETIME  
EXHIBITION RECORD  
*and* BIBLIOGRAPHY

*Elizabeth Milroy*

Edited, with contributions by Douglass Paschall

PHILADELPHIA MUSEUM OF ART

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from the Henry Luce Foundation, Inc., through  
the Luce Fund for Scholarship in American Art.*

PHILADELPHIA  
MUSEUM  
OF ART

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## *Contents*

*Preface*     4

*Acknowledgments*     8

THE THOMAS EAKINS RESEARCH COLLECTION     10

ARCHIVAL COLLECTIONS PERTAINING TO THOMAS EAKINS  
IN THE PHILADELPHIA MUSEUM OF ART     15

LIFETIME EXHIBITION RECORD     17

LIFETIME BIBLIOGRAPHY     40

NOTES     55

## *Preface*

A wealth of research materials has grown up around the collection of works by Thomas Eakins given to the Philadelphia Museum of Art by the artist's widow, Susan Macdowell Eakins, and their friend, Mary Adeline Williams, in 1929 and 1930. In addition to the twenty-nine finished paintings that constitute an unmatched survey of Eakins's oeuvre, Mrs. Eakins and Miss Williams gave forty more drawings, sculptures, and painted sketches that provided for the public its first insights into the education, the wide-ranging interests, and the working methods of one of the most fascinating creative personalities in the history of American art.

From its inception, this collection has inspired curiosity about Eakins's art, his life, and his relationship to the artistic and social history of Philadelphia among successive generations of Museum staff, including Directors Fiske Kimball, Henri Marceau, and Evan H. Turner; Curators Francis Henry Taylor and David Sellin; and Conservator Theodor Siegl, who, with Turner, wrote the first handbook to the Thomas Eakins Collection, published in 1978. Desiring to make the Museum's holdings as comprehensive as possible, these individuals encouraged subsequent donors to give not only paintings and sculpture by Eakins, but also drawings, photographs, manuscripts, letters, account books, memorabilia, and ephemera of all sorts. Thanks to the efforts of two of Eakins's most devoted enthusiasts, Seymour Adelman and Daniel W. Dietrich II, the artist's house and studio at 1729 Mount Vernon Street was purchased and given to the City of Philadelphia.



Eakins's family and friends, his students, his sitters, and their relatives have contributed biographical information, reminiscences, and anecdotes to the Museum's archives. Years of work on the collection have produced voluminous research materials, augmented by the generously shared expertise of Eakins scholars nationwide. As valuable and useful as these materials often have proved to be, however, they were incomplete, dispersed throughout the Museum building, and organized according to a variety of idiosyncratic systems.

A grant in 1983 from the Henry Luce Foundation, Inc., through the Luce Fund for Scholarship in American Art, made it possible to meet the long-recognized need to form this inchoate material into the Thomas Eakins Research Collection—to order it, catalogue it, and complete it to the extent possible. To carry out the project, we were fortunate to find Elizabeth Milroy, at that time a doctoral candidate at the University of Pennsylvania, now Associate Professor of Art at Wesleyan University in Middletown, Connecticut, whose interest in Thomas Eakins and whose research and organizational skills exactly coincided with our needs. Dr. Milroy describes her labors in the introduction to this guide.

Work on the Thomas Eakins research project was winding up in the spring of 1984, when exciting news was heard that the Pennsylvania Academy of the Fine Arts might acquire Charles Bregler's collection of materials relating to Thomas Eakins, Susan Macdowell Eakins, and Bregler himself. Long known to exist but largely inaccessible since 1944, the collection, purchased by the Academy in 1985 and now officially titled Charles Bregler's Thomas Eakins Collection, was of such importance to Eakins scholarship that it seemed reasonable to delay our publication until an evaluation of its impact upon this guide could be made. The resulting publications devoted to the Bregler Collection—*Writing About Eakins* and *Eakins and the Photograph*, with a third volume in preparation at the Yale University Press—show that among the riches of the collection in general, there was little that applied directly to our bibliography/exhibition record project, with one major exception: one of two notebooks kept by Eakins, his sister Margaret, and Susan Eakins as a register of his works, listing dates, exhibitions, prices, and sales. These notebooks were known to Eakins's first biographer, Lloyd Goodrich, and to Dr. Milroy only through the transcripts that Mr. Goodrich had made while they were still in Mrs. Eakins's possession. By astonishing coincidence, the second notebook was donated by Mrs. Elizabeth M. Howarth to the Philadelphia Museum of Art in 1984 as part of a small collection of Eakins memorabilia. Welcome as the reappearance of the two notebooks has been, intriguing discrepancies between the two raise questions that will occupy Eakins scholars for decades to come.

Mr. Goodrich, the preeminent scholar on Eakins, had long been a generous friend to this Museum, and he made his research files completely available to Dr. Milroy, allowing her to copy the transcripts of the Eakins letters and other records that were not already on file at the Museum and to consult the bibliographies and exhibition records that he had been keeping since he began work on Eakins in the early 1930s. In late 1985 the Philadelphia Museum of Art entered into a formal agreement with Mr. Goodrich and the Whitney Museum of American Art, with which he had been associated for fifty years, whereby his research materials relating to Thomas Eakins would be given to this Museum, to be known as the Lloyd Goodrich and Edith Havens Goodrich, Whitney Museum of American Art, Record of Works by Thomas Eakins. Since these materials arrived in the Museum in early summer 1987, an inventory of them revealed even more exhibitions and bibliographic references to add to our lists.

Over the years, new exhibitions and scholarly publications in various fields touching on Eakins and his times have yielded additional material. In turn, as news of the existence of the research collection has spread, it has proved useful to scholars, contributing to the catalogue for the 1993 Eakins exhibition at the National Portrait Gallery, London (the first to include exhibition histories and provenances), and providing previously unknown references for two current exhibitions: *Thomas Eakins and the Swimming Picture*, organized by the Amon Carter Museum, Fort Worth, and *Thomas Eakins: The Rowing Pictures*, organized by the Yale University Art Gallery in New Haven, Connecticut.

As final editing of this publication began in the summer of 1995, Douglass Paschall's vigorous overhaul of the manuscript prompted a variety of searches that led to the discovery of many new references and the improvement of some citations. He also reworked the exhibition record to take into account the listings in Eakins's two exhibition notebooks. Dr. Milroy reread the entries, making many additions and corrections based upon her work on Eakins in the intervening years, and consulted with Museum staff in the search for new material. The result is a considerably expanded version of the manuscript completed in 1984. Sixty more exhibitions have been added, bringing the total to 277, and the bibliography grew by 70 percent, to number 450 entries.

We hope that this publication will serve immediately to correct some erroneous citations that have been handed down for what are now three generations of Eakins scholarship, and will expand the understanding of Thomas Eakins's presentation of his work in public. His art was more widely exhibited and noticed during his lifetime than has been thought, and some of the newly discovered writing is quite perceptive and rich.

Equally important, this publication should confirm the suspicions of anyone familiar with the plethora of printed matter available from the late nineteenth century that there



are still more references to be found. We hope that it encourages further discoveries, and we herewith invite contributions of new or amended information to be sent to the Thomas Eakins Research Collection in the Department of American Art, Philadelphia Museum of Art, Box 7646, Philadelphia, Pennsylvania 19101-7646.

Darrel Sewell

*The Robert L. McNeil, Jr.*

*Curator of American Art*

## *Acknowledgments*

Countless colleagues and friends have contributed to the formation and operation of the Thomas Eakins Research Collection. Chief among these are Darrel Sewell and the Museum's current director Anne d'Harnoncourt, as well as the late Lloyd Goodrich and the late Seymour Adelman, both of whom gave the project their enthusiastic support. Before his death in 1987, Goodrich gave the Eakins Research Collection his strongest vote of confidence by bequeathing to it his research notes and records, the result of decades of work on Thomas and Susan Macdowell Eakins.

For their significant contributions during the creation of the Thomas Eakins Research Collection in 1983, the authors also thank Wendy Christie, Anita Duquette, Stephen Edidin, Kathleen A. Foster, Garnett McCoy, William McNaught, Phyllis Rosenzweig, Louise Rossmasler, Barbara Sevy, and Catherine Stover.

For their assistance during the preparation of this publication, the authors wish to thank in particular Kathy Kienholz, for her timely and thorough sorties into the archives and libraries of New York; Cheryl Leibold of the Pennsylvania Academy of the Fine Arts, always a reliable source; and the staff of the Historical Society of Pennsylvania, who patiently photocopied numerous exhibition catalogues, pamphlets, and other ephemera. The following individuals also provided invaluable assistance by confirming the dates and locations of various exhibitions, by sending photocopies of catalogues and newspaper reviews, and in many cases, by discovering Eakins's participation in exhibitions of which we were unaware. We gratefully acknowledge Susan Kelleher



and Janice Lurie of the Albright-Knox Art Gallery; Kathleen Zimmerman of the American Watercolor Society; Milan R. Hughston of the Amon Carter Museum; Susan Perry of the Art Institute of Chicago; Stephen Goldfarb of the Atlanta-Fulton Public Library; Katherine Kepes Snovak, Heather Brodhead, and Steven Bend of the Carnegie Library of Pittsburgh; Cathy G. Shaffer of the Cincinnati Art Museum; Marisa Keller of the Corcoran Gallery of Art; Eleanor M. Gehres of the Denver Public Library; Ryan Wieber and Mary Galvin of the Detroit Institute of Arts; Mary Jean Kinsman of the Filson Club Historical Society; Mary Clare Altenhofen of the Fine Arts Library, Harvard University; William Lang of the Free Library of Philadelphia; Andrew Eskind of George Eastman House; Florence M. Jumonville of the Historic New Orleans Collection; Diane Krall of the Indianapolis Museum of Art; Lu Harper of the Memorial Art Gallery of the University of Rochester; Harold Peterson and Cathy Ricciardelli of the Minneapolis Institute of Arts; the research staff of the Missouri History Museum Library and Research Center; Michael Schuyler of the Munson-Williams-Proctor Institute; Judy Wong and Donna Monette of the Museum of Fine Arts, Boston; David Dearing of the National Academy of Design; Ann Slimmon Woolsey of the Museum of Art, Rhode Island School of Design; Ruth B. Mills-Varnell of the Richmond Art Museum, Richmond, Indiana; Mary Marsh of the San Francisco Museum of Modern Art; Karen Merritt of the Sheldon Memorial Art Gallery, University of Nebraska at Lincoln; Jamie Higgs of the J. B. Speed Art Museum; Anne O. Morris of the Toledo Museum of Art; Kathy Berg of the Worcester Art Museum; and Martin A. Berger.

Elizabeth Milroy

Douglass Paschall

1996

## *The* THOMAS EAKINS RESEARCH COLLECTION

The Thomas Eakins Research Collection was established in the Department of American Art of the Philadelphia Museum of Art in 1983. Because the Philadelphia Museum of Art houses the largest single collection of paintings, sculptures, and works on paper by Eakins, the Museum has long been recognized as a center for documentation and research on the artist and his times. The responsibility of the Museum staff for interpreting and administering so wide-ranging a collection has underscored the need to have easy access to a comprehensive and accurate library of primary and secondary sources. The Eakins Research Collection was initiated, therefore, as a means of organizing existing and new research materials pertaining to works of art in the Museum's Eakins Collection. The Goodrich bequest expanded this mandate with the incorporation of this scholar's extensive research notes, transcripts, and object files on all of Eakins's known works and all aspects of the artist's career.

At the start of the Research Collection project in 1983, a survey of documentary materials and research files throughout the Museum revealed that completion of the project would involve three main operations: consolidation, collection, and cataloguing.

### Consolidation

Beginning with the comprehensive checklist prepared by Henri Marceau, then curator of paintings, for the 1930 exhibition and Museum *Bulletin* celebrating the gift of works by Thomas Eakins from Susan Macdowell Eakins and Mary Adeline Williams, ongoing



research on the artist has become an important task of the Museum staff. The Museum has continued to acquire works of art by Eakins, as well as documentary material, including correspondence, sketchbooks, manuscripts, and one volume of the artist's own holograph exhibition record.

During the late 1960s, the Museum's conservator, Theodor Siegl, undertook a handbook of the Eakins Collection with Evan H. Turner, the director of the Museum. Siegl assembled extensive research files on a broad range of topics relating to works in the collection and to Eakins's career as a whole; these were arranged in separate categories as "object" files (containing data on specific works in the Eakins Collection), "subject" files (containing notes and copies of records or documents of historical importance), miscellaneous files (incorporating information on works by Eakins in other museums and private collections), and bibliography (photocopies or transcripts of magazine and newspaper reviews that appeared during Eakins's lifetime). In addition, he obtained photocopies of correspondence by or about Thomas and Susan Eakins from various archives and private collections, and created card-catalogue indexes for the bibliography and for Eakins's lifetime exhibition record.

After publication of the Eakins Collection handbook in 1978, Siegl's files were deposited in the Department of American Art at the Museum. More material was added by the present curator of American art, Darrel Sewell, and his research assistants during preparation of the 1982 exhibition and catalogue *Thomas Eakins: Artist of Philadelphia*. At this point, it became apparent that the research files had multiplied to such an extent that a stricter form of organization was needed to permit scholars to utilize the contents more efficiently.

Siegl's research files became the core from which the present Eakins Research Collection was developed. Although containing a significant amount of material copied from many public and private sources, the files were by no means complete. For example, relatively few individual files had been opened on works by Eakins that were not in the Philadelphia Museum of Art's collection. Moreover, the notes and photocopies pertaining to the object and subject files were distributed according to a complicated system that impeded the efforts of uninitiated researchers. No attempt had been made to record or catalogue the material to prevent loss or theft. To complicate matters further, many documents had been photocopied in quadruplicate, producing irrelevant or redundant files and an overabundance of paper.

In the initial phase of the project, Siegl's files were reorganized in a simpler, more efficient system. No more than two photocopies of a given document were retained. Unnecessary files were discarded or their contents incorporated with other files. Four

storage categories were established: correspondence (single letters assigned a folder and arranged chronologically), bibliography (arranged chronologically), object files (documenting all known works by Eakins, arranged chronologically), and general subject files (arranged alphabetically). Once the files had been surveyed and reorganized, it was possible to identify which records and documents were missing and to proceed to the second phase of the project.

### Collection

Siegl's research files contained about 40 percent of the documentation that was accessible in 1983. In part, this was due to the fact that a significant amount of Eakins material had become available only in the five years following the publication of his catalogue, either as a result of new scholarly discoveries or through the opening of private archives. Thus, an important aspect of the second phase of the project involved identifying and seeking out copies of documents that were needed and could be obtained.

First priority during the collection phase was assigned to acquiring copies of all surviving primary documents by or about Thomas and Susan Macdowell Eakins and the individuals and institutions with which they were closely associated. Typical documents included Eakins's correspondence, diaries, and account books; Susan Eakins's correspondence with dealers and museum officials concerning the disposition of her husband's estate; and selected records from the Pennsylvania Academy of the Fine Arts, the Philadelphia Sketch Club, the Metropolitan Museum of Art, and the Philadelphia Museum of Art. The criteria guiding the collection of documents during this phase were often broader than those adopted by previous researchers. For example, several of Emily Sartain's letters (now at Moore College of Art and Design) and various personal letters of Earl Shinn (at the Friends' Historical Library of Swarthmore College) that do not bear directly on Thomas Eakins were photocopied because the documents provide important supplementary information about these close friends and influential associates of the artist.

The most important single group of documents photocopied for the Research Collection is the archive of transcripts from Eakins's personal records and correspondence that were made by Susan Eakins and Lloyd Goodrich during 1930–31 as part of Goodrich's research for his monograph of 1933. Mr. Goodrich very kindly permitted full access to his research files and photocopying of any needed documents. These included letters from various periods in Eakins's career (particularly his sojourn in Europe from 1866 to 1870), a sketchbook journal that Eakins kept while he was in Spain, and two notebooks recording Eakins's submissions to exhibitions from the mid-1870s to 1916.



Mr. Goodrich's notes from his own interviews conducted during the early 1930s with Susan Eakins and other acquaintances of the artist were also photocopied. The original documents transcribed by Goodrich or Mrs. Eakins, as well as many other items not seen by Goodrich, became available to scholars when the Pennsylvania Academy of the Fine Arts acquired Charles Bregler's Thomas Eakins Collection in 1985. The Bregler Collection also contains paintings, sculptures, drawings, and the largest surviving body of Eakins's photographic negatives and prints.<sup>1</sup>

Second priority during the collection process was given to the acquisition of photocopies of contemporary exhibition reviews and articles in which Eakins's works were mentioned. These bibliographic files were restricted to Eakins's lifetime for two reasons. First, no comprehensive and accurate lifetime bibliography had yet been compiled for Eakins. Second, whereas the twentieth-century bibliography on Eakins is well documented, earlier references are still being discovered. Scholars now realize that the early bibliography on Eakins is significantly more extensive than was previously believed; the collection of bibliographic files, therefore, remains open ended because future additions are desired and expected.

During the final phase of the collection process, a photographic archive of Eakins's works was established as part of the contents of the object files. As has been noted, Siegl's research files pertained primarily to works by Eakins in the collection of the Philadelphia Museum of Art and secondarily to directly related works. By expanding the photographic archive to include all of Eakins's known works in public and private collections, the opportunity for Museum researchers and other scholars to study specific works within the broader context of the artist's career was improved. In conjunction with the photographic archive, object files were opened for each of the added works.

### Cataloguing

The contents of the Eakins Research Collection have been recorded on four-by-six-inch catalogue cards. One main-entry card was typed for each document or file, and a second, added-entry card was made for cross-referencing. Letters, primary documents, and bibliographic entries were assigned individual cards. Secondary notes and documents were catalogued by subject to match the headings of the subject files. The object files were not recorded on catalogue cards because the chronological filing order functions adequately in that regard.

Letters and primary documents were catalogued according to the format used by the Archives of American Art: indexed under the name of the correspondent with a short description of the contents of the document in lieu of a title. The location of the original

document from which the photocopy or transcript was made was noted at the end of the catalogue entry. Bibliographic entries were catalogued individually according to the Library of Congress format used in the library of the Philadelphia Museum of Art.

As a supplement to the card catalogue, an index of Eakins's lifetime exhibition record was also compiled, based on Lloyd Goodrich's transcripts of Eakins's personal exhibition-record notebooks and an exhibition card catalogue that had been initiated under Siegl's direction. Individual entries were verified and completed by contacting public or museum libraries in the relevant cities. The pattern of Eakins's exhibition submissions that has been reconstructed reveals much new and important evidence of the artist's attitude to the presentation and public recognition of his art.

The Thomas Eakins Research Collection is the most comprehensive repository of archival and published interpretative material available on the artist, complementing the Philadelphia Museum of Art's holdings of works of art by Eakins. The lifetime exhibition record and bibliography, first compiled as part of the cataloguing project and now updated and expanded, are included in this publication to provide the most detailed record of Eakins's activities and critical reception available at this time.



## ARCHIVAL COLLECTIONS

### *Pertaining to* THOMAS EAKINS *in the* PHILADELPHIA MUSEUM OF ART

#### Department of American Art

##### *Thomas Eakins Research Collection*

This collection contains photocopies or transcripts of all known surviving primary documents relating to the life and works of Thomas Eakins, including correspondence, personal papers, and miscellaneous records, obtained from various public and private archives; copies of exhibition reviews published during Eakins's lifetime; miscellaneous subject files containing research notes on general historical topics; object files containing reference material on individual works by Eakins; and a complete card catalogue of these research materials.

##### *Lloyd Goodrich and Edith Havens Goodrich, Whitney Museum of American Art, Record of Works by Thomas Eakins*

The Goodrich bequest contains transcripts of Eakins's personal records and correspondence from the mid-1860s to 1916, made by Lloyd Goodrich or Susan Macdowell Eakins during 1930–31, including transcripts of Eakins's "Spanish Sketchbook" of 1869–70 and his exhibition records; notes from interviews conducted by Goodrich during the early 1930s with Susan Macdowell Eakins and other friends and acquaintances of Thomas Eakins; correspondence from 1929 to 1958 between Goodrich and Susan Macdowell Eakins, Charles Bregler, Samuel Murray, and Elizabeth Macdowell Kenton, pertaining to Goodrich's 1933 monograph on Eakins; and research notes and photographs for Goodrich's catalogue raisonné of Eakins's work.<sup>2</sup>

## Philadelphia Museum of Art Archives

### *Records of the Directors of the Museum*

The Fiske Kimball Records (1925–1954) include correspondence from 1927 to 1938 between the Museum staff and Susan Macdowell Eakins and her agents, regarding the acquisition and administration of her gift of works by Thomas Eakins. The Henri Gabriel Marceau Records (1955–1964) contain miscellaneous documents and correspondence pertaining to the administration and exhibition of works in the Eakins Collection, as well as to the acquisition of additional works by Eakins. The Evan Hopkins Turner Records (1964–1977) include material relating to the preparation of the Eakins Collection catalogue. There is also a separate Exhibition Records section, which contains correspondence regarding the circulating exhibitions of works by Thomas Eakins organized by the Museum.

### *Records of the Schools*

The Leslie W. Miller Records (1898–1920), the papers of the former principal of the School of Industrial Art, include correspondence of 1901 and 1902 concerning Eakins's portraits of Mrs. Elizabeth D. Gillespie and Mrs. William D. Frishmuth.

### *Personal Papers*

The Fiske Kimball Papers (1908–1955) include his draft autobiography, containing reminiscences of the circumstances surrounding the gift by Susan Macdowell Eakins and Mary Adeline Williams of works of art by Thomas Eakins in 1929 and 1930. The Archives of American Art/Carl Zigrosser Collection, containing manuscript letters by American artists, was established in 1942 by Carl Zigrosser, curator of prints from 1941 to 1975. Included in the collection are five envelopes containing miscellaneous documents, correspondence, and photographs of works by Eakins; a small, leather-bound sketchbook, in which Eakins kept his accounts while in Europe during 1866–68; single letters or transcripts of letters from Eakins to various individuals; and correspondence, dated 1933 to 1937, from Susan Macdowell Eakins to Irene Hudson of Milch Galleries in New York.<sup>3</sup>

## Conservation Department

This department maintains current files on works by Thomas Eakins in the Philadelphia Museum of Art and other collections, which have been examined and/or treated by the laboratory staff.

## Department of Prints, Drawings, and Photographs

Included in the holdings are modern photographic prints made from Eakins's negatives, given to the Museum by Charles Bregler in 1944. This department also preserves one of the two exhibition-record notebooks compiled by Thomas Eakins and his family.



## LIFETIME EXHIBITION RECORD

This record lists the exhibitions to which Thomas Eakins is known to have contributed works during his lifetime, as well as the memorial exhibitions organized after his death in 1916. The first version of this record, prepared in 1983, was based on Lloyd Goodrich's transcripts from two notebooks in which Eakins, his sister Margaret, and his wife, Susan Macdowell Eakins, recorded the artist's exhibition submissions from the 1870s to the 1910s. In addition, the card index of Eakins's exhibitions prepared by Nina Parris for Theodor Siegl and put on deposit with Siegl's research files in the Philadelphia Museum of Art's Department of American Art was consulted.

As more material has come to light, the authors have made substantial revisions of this preliminary exhibition record. Since 1983, both original notebooks have been recovered: one notebook is now in Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts; the other is now in the Philadelphia Museum of Art. The extensive exhibition records compiled by Lloyd Goodrich, which he bequeathed to the Philadelphia Museum of Art with his research notes on Eakins, supplemented these primary sources.

Nevertheless, only about 60 percent of the exhibitions in which Eakins's works are known to have been included were listed in either of his notebooks. There is reason to believe, moreover, that most of the notebook entries were compiled in retrospect. In several instances, the lists of works submitted, the dates, and the locations of exhibitions are incorrect or incomplete. For this reason, the authors canvassed institutions across

the nation to verify the notebook entries, either through published catalogues or checklists of the exhibitions or through contemporary reviews.<sup>4</sup>

The exhibitions in this record are listed in chronological order, noting the city, the organizers or venue, the title of the exhibition, and the works shown. Exhibitions cited in Eakins's notebooks are marked with the italic letters *nb*. An asterisk beside the *nb* signal indicates that the notebook entry has not been confirmed through other sources. Dates in parentheses after the exhibition title are the documented running dates of the exhibition. Estimated dates are enclosed in square brackets.

The titles assigned by Eakins or by others to his paintings, watercolors, sculptures, and photographs have varied considerably, even during the artist's lifetime. Thus, it is often difficult, even with published catalogues, to establish exactly which works might have been included in a specific exhibition. Because we have chosen to adhere as closely as possible to contemporary references for information, some works may appear with several different titles in this record. When a catalogue or checklist of an exhibition was available, the titles from that source have been provided here. If a catalogue identified a lender, that information also is given here. When no additional documentation of an exhibition listed in Eakins's notebooks has been found, we have used the titles cited in the notebooks. Some of the entries in each notebook include variant titles, which have been added here in parentheses following the main title. If the same work and exhibition are listed in both notebooks, preference has been given to the citation from the Bregler Collection notebook, which appears to be the earlier of the two. In all cases, we have retained any peculiarities of spelling, initial capitalization, and punctuation in the titles as they appeared in the sources from which they were recorded. If an exhibition is known only from reviews or letters, modern titles from Lloyd Goodrich's 1933 monograph *Thomas Eakins: His Life and Work* have been used. Titles or descriptions in square brackets indicate works that modern scholars believe were shown at the respective exhibition, but that have not yet been securely identified.

This exhibition record corrects several inaccuracies and fills gaps that have hampered the scholarship on Eakins's career. We have discovered that his works were seen at many more exhibitions throughout this country and abroad than was previously thought. Even in the months immediately following his resignation from the Pennsylvania Academy of the Fine Arts, Eakins continued to send paintings to exhibitions—no more defiantly, perhaps, than in February 1887, when his controversial painting *The Crucifixion* hung in the Art Club of Philadelphia's First Reception. The fact that this



work was accepted for exhibition also reveals that Eakins's contemporaries were not as dismissive of the artist or his work as historians have assumed.

Indeed, in compiling this record, the authors have discovered so many new entries that we recognize the list even now must be incomplete. We welcome any additions that can be confirmed, and ask that colleagues send photocopies of any documentation to add to the Thomas Eakins Research Collection files.

## 1871

PHILADELPHIA: Union League of Philadelphia.  
Third Art Reception (April 26–29)  
*Portrait* (Lent by M. H. Messhert)  
*The Champion Single Sculls* (Lent by Max Schmidt)

## 1874

NEW YORK: American Society of Painters in Water  
Colors. *nb*  
Seventh Annual Exhibition (late January–February)  
*The Sculler*  
*Harry Young, of Moyamensing, and Sam Helhower, "The  
Pusher," going Rail Shooting*  
*The Pair-oared Race—John and Barney Biglin Turning the  
Stake*  
*John Biglin, of N.Y., the Sculler*  
PARIS: Goupil et Cie. *nb*  
[May]  
*Starting out after Rail*  
*Shooting Rail on the Schuylkill Flats*

## 1875

NEW YORK: American Society of Painters in Water  
Colors.  
Eighth Annual Exhibition (February)  
*No Wind—Race Boats Drifting*  
*Ball Players Practicing*  
*Negroes Whistling Plover*  
BROOKLYN: Brooklyn Art Association.  
First Exhibition of the American Society of Painters in  
Water Colors Held at the Galleries of the Brooklyn  
Art Association (March 8)  
*Ball Players Practicing*  
*Negroes Whistling Plover*  
PARIS: Goupil et Cie. *nb*  
[April–May]

*Sail boats racing on the Delaware*  
*Whistling Plover*<sup>5</sup>  
[*Ships and Sailboats on the Delaware*]  
[An unidentified rail-shooting picture]

PARIS: Palais des Champs-Élysées.  
Salon de 1875 (from May 1)  
*Une chasse aux États-Unis*  
*Une chasse aux États-Unis*

LONDON: Goupil's Gallery.<sup>6</sup>  
[May–June?]

## 1876

PHILADELPHIA: Penn Club.  
Reception (March 7)  
Collotype of *The Gross Clinic*  
*Whistling for Plover*  
PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
Forty-Seventh Annual Exhibition (April 24–June 5)  
*The Cithern Player* (Lent by the artist)  
*Photograph from Painting of Dr. Gross at Surgical Clinic*  
(Lent by the artist)  
PHILADELPHIA: Haseltine's Gallery.  
(late April–early May)  
*The Gross Clinic*  
PHILADELPHIA: Centennial International  
Exhibition. *nb*  
Department of Art, and the Medical Section of the  
United States Army (May 10–November 10)  
*Chess-Players* (Lent by the artist)  
*Portrait—Dr. Rand* (Lent by Dr. B. Rand)  
*Portrait*<sup>7</sup> (Lent by the artist)  
*Base-Ball* (Lent by the artist)  
*Whistling for Plover* (Lent by the artist)  
*Dr. Gross*  
*Photo of the Gross picture*<sup>8</sup>

PHILADELPHIA: Haseltine's Gallery. \*nb  
[December?]

*Dr. Gross*

*Photo of the Gross picture*<sup>9</sup>

## 1877

NEW YORK: Thomas's Saloon. \*nb

[1877?]

*Biglens under the bridge (Biglens Practicing)*

NEW YORK: Lotos Club. \*nb

[1877?]

*Biglens under the bridge (Biglens Practicing)*

NEW YORK: American Society of Painters in Water  
Colors.

Tenth Annual Exhibition (January–March 4)  
*The Zitter Player*

NEW YORK: National Academy of Design.  
Fifty-Second Annual Exhibition (April 3–June 2)  
*Rail Shooting on the Delaware*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. nb

Forty-Eighth Annual Exhibition (April 22–June 4)  
*Chess Players* (Lent by Benj. Eakins)  
*Portrait* (Lent by Dr. Brinton)  
*Archbishop Wood* (Lent by Sem. of St. Chas. Borromeo)

CHICAGO: Inter-State Industrial Exposition of  
Chicago. nb

Art Gallery (August 29–October 13)  
*Rail Shooting on the Delaware*  
*The Zithar Player*  
*The Chess Players*

PHILADELPHIA: Haseltine's Gallery. nb  
(December 1877–February 1878)  
*President Hays*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. nb

A Collection of Water-Color Drawings, Loaned to the  
Pennsylvania Academy of the Fine Arts . . .  
(December 3, 1877–January 12, 1878)

*Negro Whistling Plover* (Lent by S. Weir Mitchell)  
*No Wind, Race-boats Drifting* (Lent by the artist)  
*Zither Player* (Lent by the artist)  
*Fifty Years Ago* (Lent by the artist)  
*John Biglen* (Lent by the artist)  
*Seventy Years Ago* (Lent by the artist)

NEW YORK: Unspecified venue. \*nb  
[1877 or 1878?]

*Base-ball Players practicing*

## 1878

PHILADELPHIA: Lindsay and Blakiston. \*nb  
[1878?]

*Photo of the Gross picture*

BOSTON: Boston Art Club. nb

First Exhibition for 1878 (January 16–February 9)  
*William Rush Carving his Allegorical Figure of the Schuylkill*

PHILADELPHIA: George Fryer Dry Goods. \*nb  
(February)

*In Grandmother's Time (Aunt Sallie Spinning)*

NEW YORK: American Water Color Society. nb  
Eleventh Annual Exhibition (early February–March 3)  
*Study of Negroes*  
*Fifty Years Ago*  
*Seventy Years Ago*

NEW YORK: Society of American Artists. nb  
First Exhibition (March 6–April 5)

*William Rush, carving his allegorical statue of the Schuylkill*  
*Spinning*  
*Photograph of the Gross picture*

PHILADELPHIA: Haseltine's Gallery. \*nb  
(April)

*The Negroes (The Dancing Lesson)*  
*Fifty years ago (Young lady admiring a plant; Reminiscence)*

BROOKLYN: Brooklyn Art Association.  
Thirty-Sixth Reception [and] Spring Exhibition  
(April 22–May 18)

*Spinning*  
*Wm. Rush carving his Allegorical Statue of the Schuylkill*

NEW YORK: National Academy of Design. nb  
Fifty-Third Annual Exhibition (April 2–June 1)  
*The Chess Players* (Lent by Benjamin Eakins)

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. nb

Forty-Ninth Annual Exhibition (April 22–June 1)  
*Rail bird shooting* (Lent by G. D. McCreary)

LONG BRANCH, NEW JERSEY: Unspecified  
venue. \*nb  
(Summer)



*Biglens under the bridge (Biglens Practicing)*  
*In Grandmother's Time (Aunt Sallie Spinning)*  
*Biglen Brothers turning the Stake-boat*

BOSTON: Massachusetts Charitable Mechanics'  
Association. *nb*  
Thirteenth Exhibition (September 2–November 2)  
*Turning the Stake*  
*Study of Negroes*  
*Young Lady looking at a Flower*

BROOKLYN: Brooklyn Art Association. *nb*  
Thirty-Seventh Reception [and] Fall Exhibition  
(December 2–14)  
*Chess Players* (Lent by Benjamin Eakins)  
*Spelling Bee at "The Angels"* (Lent by the artist)

PHILADELPHIA: Social Art Club. *nb*  
(from December 10)  
*The Negroes (The Dancing Lesson)*  
*Nannie Williams Spinning*  
*Fifty years ago (Young lady admiring a plant; Reminiscence)*

## 1879

NEW YORK: Moore's Gallery. *\*nb*  
(1879)  
*The Chess Players*

BOSTON: Boston Art Club. *\*nb*  
(1879)  
*The Chess Players*

UTICA, NEW YORK: Utica Art Association. *nb*  
Seventh Exhibition of Paintings (January 6)  
*In Grandmother's Time*

NEW YORK: American Water Color Society. *nb*  
Twelfth Annual Exhibition (February 3–March 1)  
*A Quiet Moment*

SPRINGFIELD, MASSACHUSETTS: Gill's New Art  
Galleries. *nb*  
Artists' Exhibition of Pictures, Selected from the  
Studios of the Artists of New York (from February)  
*The Chess Players* (Lent by Benjamin Eakins, Esq.)

NEW YORK: Art Students' League.  
Monthly Reception (March 4)  
Collotype of *The Gross Clinic*

NEW YORK: Society of American Artists. *nb*  
Second Exhibition (March 10–29)  
*Professor Gross* (Lent by Jeff. Med. Col. Phil.)

NEW YORK: National Academy of Design. *nb*  
Fifty-Fourth Annual Exhibition (April 1–May 31)  
*Portrait* (Lent by Dr. Brinton)  
*A Pair-oared Shell* (Lent by Dr. Brinton)

BOSTON: Boston Art Club. *nb*  
(April)  
*A Quiet Moment*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
Fiftieth Annual Exhibition (April 28–June 2)  
*Portrait of Professor Gross* (Lent by Jefferson Medical  
College)

BOSTON: Boston Art Club, The Boston Society of  
Architects, and the Schools at the Museum. *nb*  
Exhibition of Contemporary Art (April 22–May 24)  
*In Grandmother's Time* (Lent by the artist)

CHICAGO: Inter-State Industrial Exposition of  
Chicago. *nb*  
Art Hall (September 3–October 18)  
*A Quiet Moment*

CINCINNATI: Seventh Cincinnati Industrial  
Exposition. *nb*  
Art Department (September 10–October 11)  
*Base Ball Players*  
*Reminiscence*  
*The Single Sculler*  
*The Zither Player*  
*A Pair-oared Race*

LOUISVILLE, KENTUCKY: Louisville Industrial  
Exposition. *nb*  
(September)  
*Waiting for a Breeze*  
*Starting out after Rail*  
*The Dancing Lesson*

PHILADELPHIA: Haseltine's Gallery. *\*nb*  
(November)  
*A Quiet Moment*  
*Starting out after Rail*

## 1880

NEW YORK: Art Students' League. *\*nb*  
Monthly Reception (early February)  
*The Chess Players*

NEW YORK: American Art Gallery.  
Spring Exhibition (from February 16)  
*The Chess Players*

PHILADELPHIA: Social Art Club. \*nb  
Reception (March 3)  
*The Negroes (The Dancing Lesson)*

NEW YORK: Society of American Artists. nb  
Third Exhibition (March 17–April 16)  
*Portrait,—at the Piano*

NEW YORK: Metropolitan Museum of Art. nb  
Loan Collection of Paintings . . . (from March 30)<sup>10</sup>  
*The Chess Players*

BOSTON: Boston Art Club. nb  
Twenty-Second Exhibition of Paintings (April 16–  
May 8)  
*Whistling Plover* (Lent by Dr. S. Weir Mitchell)  
*Base Ball Players Practising* (Lent by the artist)

LOUISVILLE, KENTUCKY: Louisville Industrial  
Exposition. nb  
(September 7–October 23)  
*A Quiet Moment*  
*The Zither Player*

CHICAGO: Inter-State Industrial Exposition of  
Chicago. nb  
Art Hall (September 8–October 23)  
*Biglens Practicing*  
*Starting out after Rail*  
*Base-Ball Players Practicing*  
*Reminiscence*  
*The Dancing Lesson*

PHILADELPHIA: Philadelphia Society of Artists. nb  
Second Annual Exhibition (November 1–December 6)  
*Turning the Stake, A pair oared Race*  
*A May Morning in the Park* (Lent by Fairman Rogers)

## 1881

NEW YORK: American Water Color Society. nb  
Fourteenth Annual Exhibition (January 24–  
February 23)  
*Spinning*

BOSTON: Boston Art Club. nb  
Twenty-Third Exhibition (January 28–February 19)  
*A May Morning in the Park* (Lent by Mr. Fairman Rogers)

*Study* (Lent by the artist)  
*Home Spun* (Lent by the artist)  
“*Starting out after Rail*” (Lent by Mr. Jas. Wignall)

BROOKLYN: Brooklyn Art Association. nb  
Forty-Second Reception [and] Spring Exhibition  
(March 7–19)  
*Spinning*

NEW YORK: National Academy of Design. nb  
Fifty-Sixth Annual Exhibition (March 22–May 14)  
*Study*  
*A May Morning in the Park* (Lent by Fairman Rogers)

NEW YORK: Society of American Artists. nb  
Fourth Annual Exhibition (March 28–April 29)  
*Lady Singing a Pathetic Song*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. nb  
Fifty-Second Annual Exhibition (April 4–May 29)  
*Biglen brothers practising*  
*Starting out after rail* (Lent by J. C. Wignall)  
*Base ball players practising*

PROVIDENCE, RHODE ISLAND: Providence Art  
Club. nb  
Second Annual Exhibition (April 7–May 7)  
*Home-Spun*

CHICAGO: Lydian Art Gallery. \*nb  
Seventh Annual Exhibition (May 16–mid-June)  
*The Negroes (The Dancing Lesson)*  
*Spinning (Maggie spinning)*

CINCINNATI: Ninth Cincinnati Industrial  
Exposition. nb  
Art Department (September 7–October 8)  
*Singing a Pathetic Song*  
*Shad-fishing on the Delaware River*  
*A Quiet Moment*  
*Homespun*

ST. LOUIS: Twenty-First St. Louis Fair. nb  
Art Hall (October 3–8)  
*Turning the Stake-Boat*  
*Dancing Lesson*  
*Spinning*  
*Base Ball Players Practicing*  
*Reminiscence*

BROOKLYN: Brooklyn Art Guild. \*nb  
(December)



*Base-ball Players practicing*

*A Quiet Moment*

*Shad Fishing at Gloucester on the Delaware River*

PHILADELPHIA: Pennsylvania Academy of the Fine Arts. *nb*

Special Exhibition of Paintings by American Artists at Home and in Europe . . . (November 7–

December 26)

*William Rush carving his allegorical figure of the Schuylkill Mending the net*

PHILADELPHIA: Philadelphia Society of Artists. *nb*

Third Annual Exhibition (November 14–December 31)

*Shad Fishing on the Delaware, at Gloucester*

1882

UTICA, NEW YORK: Utica Art Association. *nb*

Eighth Exhibition of Paintings (January)

*Shad Fisheries, Gloucester*

*Spinning*

*A Quiet Moment*

BROOKLYN: Brooklyn Art Guild. \**nb*

(January)

*The Negroes (The Dancing Lesson)*

PHILADELPHIA: Philadelphia Sketch Club. \**nb*

(January)

*Study (Mrs. Perkins sitting on Dr. M's chair)*

NEW YORK: American Water Color Society. *nb*

Fifteenth Annual Exhibition (February 1–25)

*Mending the Net*

*Shad Fishing on the Delaware, at Gloucester*

NEW ORLEANS: Southern Art Union. *nb*

(February 17–March 16)

*Fifty years ago (Young lady admiring a plant; Reminiscence)*

*The Negroes (The Dancing Lesson)*

NEW YORK: National Academy of Design. *nb*

Fifty-Seventh Annual Exhibition (March 27–May 13)

*Shad Fishing at Gloucester, on the Delaware*

*Mending the Net*

NEW YORK: Society of American Artists. *nb*

Supplementary Exhibition (April 6–May 6)

*The Crucifixion*

PHILADELPHIA: Philadelphia Society of Artists. *nb*

First Annual National Water-Color Exhibition . . .

(April 10–May 6)

*Homespun*

*Shad Fishing at Gloucester, on the*

*Delaware*

*Mending the Net*

PROVIDENCE, RHODE ISLAND: Providence Art Club. *nb*

Third Annual Exhibition (April 17–May 13)

*A Study*

*Shad-fishing at Gloucester, on the Delaware River*

*Base-Ball Players Practicing*

DENVER: National Mining and Industrial Exposition. *nb*

First Annual Exhibition (August 1–September 30)

*Fifty years ago (Young lady admiring a plant;*

*Reminiscence)*

*The Negroes (The Dancing Lesson)*

*Biglen Brothers turning the Stake-boat*

*Biglens under the bridge (Biglens Practicing)*

CHICAGO: Inter-State Industrial Exposition of

Chicago. *nb*

Art Hall (September 6–October 21)

*Crucifixion*

*Rush Carving his Allegorical Figure of the Schuylkill*

*Mending the Net*

*Homespun*

CINCINNATI: Tenth Cincinnati Industrial Exposition. *nb*

Art Department (September 6–October 7)

*The Writing Master*

*Shad Fishing on the Delaware*

*Hauling the Seine*

*Hauling the Seine*

*Mending the Net*

PHILADELPHIA: Pennsylvania Academy of the Fine Arts. *nb*

Fifty-Third Annual Exhibition (October 24–December 9)

*Crucifixion*

*Singing a pathetic song*

*Study (Lent by Miss M. Eakins)*

*Spinning*

WASHINGTON, D.C.: United States Capitol. \*nb  
National Exposition for the Benefit of the Garfield  
Monument Fund (November 25–December 3)  
*Mending the Net*  
*Biglens under the bridge (Biglens Practicing)*

PHILADELPHIA: Philadelphia Society of Artists.  
Fourth Annual Exhibition (December 30, 1882–  
January 27, 1883)  
*Drawing the Seine on a Windy Day*

### 1883

BROOKLYN: Brooklyn Art Guild. \*nb  
[1883?]  
*Study (Mrs. Perkins sitting on Dr. M's chair)*

BROOKLYN: Brooklyn Art Guild. \*nb  
(January)  
*Singing a pathetic song*

BROOKLYN: Brooklyn Art Association. nb  
Forty-Sixth Reception [and] Exhibition (March 12–24)  
*The Dancing Lesson*

NEW YORK: Society of American Artists. nb  
Sixth Annual Exhibition (March 26–April 28)  
*The Writing Master*

PHILADELPHIA: Academy Art Club. \*nb  
(May)  
*Starting out after Rail*

BOSTON: Society of American Artists.  
Sixth Annual Exhibition (May 7–June 3)  
*The Writing Master*

MUNICH: Königlicher Glaspalast. nb  
Internationale Kunst-Ausstellung (July 2–late October)  
*Singendes Mädchen*  
*Fischer Netze flickend*  
*Genre. Zeichnung*

DETROIT: Detroit Art Loan. nb  
(September 1–November 12)  
*The Crucifixion*  
*A Study*  
*Base-ball*

BOSTON: New England Manufacturers' and  
Mechanics' Institute. nb

[New England Industrial] Exhibition (September 5–  
November 3)  
*The Biglens Practicing*  
*A Quiet Moment*

CINCINNATI: Unspecified venue. \*nb  
(Autumn)  
*The Negroes (The Dancing Lesson)*

CHICAGO: Illinois Art Association. \*nb  
(October)  
*Shad Fishing at Gloucester on the Delaware River*  
*Shad Fishing at Gloucester on the Del. River (group on sand)*

BOSTON: Museum of Fine Arts. nb  
Fourth Annual Exhibition of Contemporary American  
Art (October 16–November 27)  
*John Brinton, Professor of Surgery, Jefferson Med. College of  
Penn. (Lent by Dr. Brinton)*  
*Mending the Net*

NEW YORK: American Art Association. nb  
Second Annual Exhibition of Sketches and Studies  
(from October 19)  
*Study of a Woman Spinning*  
*Study of a Man Rowing*  
*Sketch in Plaster (Pastoral)*

ATLANTA: Young Men's Library Association. nb  
Second Art Exhibition (October 23–November 23)  
*Rail-shooting on the Schuylkill Flats*  
*The Dancing-lesson*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. nb  
Fifty-Fourth Annual Exhibition (October 29–  
December 8)  
*Sail boats racing*  
*The writing master*  
*Spinning. Panel in high relief, for open fire place, In plaster*  
*Knitting, Panel in high relief, for open fire place, In plaster*

BROOKLYN: Brooklyn Art Association.  
Forty-Seventh Reception [and] Autumn Exhibition  
(November 26–December 8)  
*Starting out after Rail*

PROVIDENCE, RHODE ISLAND: Providence Art  
Club. nb  
Water Color Exhibition (December 6–21)  
*Drawing the Seine*  
*A Quiet Moment*

NEW YORK: American Art Gallery.  
The Private Collection of Thomas B. Clarke, of New  
York (December 28, 1883–January 12, 1884)  
*Professionals at Rehearsal*

#### 1884

NEW YORK: American Art Association. *nb*  
Special Exhibition of Representative American  
Paintings, Mostly Fresh Pictures Contributed by the  
Artists . . . (January 17–February 3)  
*Shooting Rail*  
*Sailboats Racing on the Delaware*

CHICAGO: Inter-State Industrial Exposition of  
Chicago.  
Twelfth Annual Exhibition (September 3–October 18)  
*A Pathetic Song*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
Fifty-Fifth Annual Exhibition (October 30–  
December 11)  
*Meadows*  
*Professionals at rehearsal* (Lent by Thomas B. Clarke)

NEW ORLEANS: World's Industrial and Cotton  
Centennial Exposition. *nb*  
Art Department (December 1, 1884–May 31, 1885)  
*The Crucifixion*  
*Shortening Sail*

#### 1885

TORONTO: Ontario Society of Artists.  
Loan Exhibition (February–March)  
*William Rush Carving His Allegorical Figure of the  
Schuylkill River*  
*Baseball Players Practising*  
*Rail Shooting*  
*Elizabeth at the Piano*

BROOKLYN: Brooklyn Art Guild.  
Second Exhibition (February 27–28)  
*Sketch*  
*Mending the Net*  
*Fishing at Gloucester on the Delaware*  
*Woman Knitting*  
*Young Woman Spinning*

CHICAGO: Inter-State Industrial Exposition of  
Chicago.

Thirteenth Annual Exhibition (September 2–  
October 17)  
*The Meadows*  
*The Writing Master*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts.  
Fifty-Sixth Annual Exhibition (October 29–  
December 10)  
*Swimming* (Lent by Edward H. Coates)  
*Prof. John Laurie Wallace* (Lent by the artist)  
*Portrait* (Lent by George Reynolds)

#### 1886

PHILADELPHIA: Philadelphia Photographic Society.  
International Exhibition of Photography  
(January 11–16)  
*History of a Jump*  
LOUISVILLE, KENTUCKY: Southern Exposition.  
Art Gallery (August 28–October 23)  
*The Swimmers*  
*Ecce Homo*  
*A Veteran Artist* (Lent by Mr. George Reynolds)  
*Mending the Net*  
*Drawing the Seine*

#### 1887

PHILADELPHIA: Art Club of Philadelphia.  
First Reception (February 15)  
*Crucifixion*  
*Portrait of William D. Marks*  
*Dancing Lesson*  
*Panels for Fire-Place*

NEW YORK: Society of American Artists.  
Ninth Exhibition (April 25–May 21)  
*Portrait Head* (Lent by George Reynolds)  
*Portrait Head* (Lent by William G. McDowell)  
*Portrait of Lady and Dog* (Lent by William G. McDowell)  
*Knitting*, Bronze panel  
*Spinning*, Bronze panel

CHICAGO: Inter-State Industrial Exposition of  
Chicago.  
Fifteenth Annual Exhibition (September 7–October 22)  
*Lady Playing Piano*  
*Portrait*  
*Swimming*



PHILADELPHIA: Art Club of Philadelphia.  
 Second Art Reception and Opening of the New Club  
 House . . . (December 27–31)  
*Portrait of Prof. William D. Marks*  
*Portrait of Prof. George F. Barker*

1888

NEW YORK: National Academy of Design.  
 Sixty-Third Annual Exhibition (April 2–May 12)  
*Prof. Geo. F. Barker (University of Pennsylvania)* (Lent by  
 Prof. G. F. Barker)

CHICAGO: Inter-State Industrial Exposition of  
 Chicago.  
 Sixteenth Annual Exhibition (September 5–  
 October 20)  
*Portrait of Prof. William D. Marks, engineer, surrounded by  
 his instruments of precision, models, etc.*  
*Portrait of Prof. George F. Barker*  
*Portrait of a Veteran*

1889

PHILADELPHIA: Haseltine Galleries.  
 [early 1889?]  
 [The Agnew Clinic]

CHICAGO: Art Institute of Chicago.  
 Second Annual Exhibition: American Oil Paintings  
 (May 30–June 30)  
*Portrait of a Lady and her Dog*

PARIS: Exposition Universelle Internationale de 1889.  
 Fine Arts Section (May 5–November 5)  
*Portrait du professeur Geo. H. Barker*  
*La leçon de danse*  
*Le Vétéran;—portrait de Geo. Reynolds*

CHICAGO: Inter-State Industrial Exposition of  
 Chicago.  
 Seventeenth Annual Exhibition (September 4–  
 October 19)  
*Dr. D. Hayes Agnew, Emeritus Professor of Surgery at the  
 University of Pennsylvania* (Lent by the University of  
 Pennsylvania)

PHILADELPHIA: Art Club of Philadelphia.  
 Inaugural Exhibition (December 18, 1889–January 18,  
 1890)  
*Portrait of a Lady*

1890

PARIS: Société Nationale des Beaux-Arts.  
 Salon de 1890 (from May 15)  
*Le calligraphe*

CHICAGO: Inter-State Industrial Exposition of  
 Chicago.  
 Eighteenth Annual Exhibition (September 3–  
 October 18)  
*Portrait of Talcott Williams, Esq.*

1891

PHILADELPHIA: Pennsylvania Academy of the Fine  
 Arts.  
 Sixty-First Annual Exhibition (January 29–March 7)  
*Portrait of an engineer* (Lent by Prof. Wm. D. Marks)  
*Portrait of an artist* (Lent by James M. Wright)  
*Portrait of a lady* (Lent by D. W. Jordan)  
*Portrait of a poet* (Lent by Walt Whitman)  
*Portrait of a student* (Lent by Samuel Murray)  
 BOSTON: Boston Art Club.  
 Forty-Third Exhibition: Oil Paintings (January 17–  
 February 14)  
*Portrait of Prof. George F. Barker, University of Pennsylvania*  
*Portrait*

NEW YORK: National Academy of Design.  
 Sixty-Sixth Annual Exhibition (April 6–May 16)  
*Portrait of an Engineer* (Lent by Prof. Wm. D. Marks)  
*Portrait of a Lady* (Lent by Mrs. David W. Jordan)

PARIS: Galeries Durand-Ruel  
 Exposition de Peintures et Sculptures d'Artistes  
 Américains (June 4–July 13)  
*Méditation/Méditation*  
*Portrait of a Lady and Dog/Portrait*  
*Head of an old Soldier/Tête de vieux militaire*

NEW YORK: Union League Club.  
 Loan Collection of Paintings in Landscape, Figure and  
 Still-Life by American Artists, & Textile Fabrics,  
 Together with Oriental Porcelain & Other Art  
 Objects Presented to the Club (c. June 30)  
*Professionals at Rehearsal* (Lent by Thomas B. Clarke)  
 PHILADELPHIA: Pennsylvania Academy of the Fine  
 Arts.  
 Thomas B. Clarke Collection of American Pictures  
 (October 15–November 28)  
*Professionals at Rehearsal*

## 1892

NEW YORK: Society of American Artists.

Fourteenth Exhibition (May 2–28)

*Spinning—Relief, Plaster*

NEW YORK: National Academy of Design.

Sixty-Seventh Annual Exhibition (April 4–May 14)

*Portrait of Wm. R. O'Donovan Modelling Bust* (Lent by Wm. Rudolph O'Donovan, A.N.A.)

WASHINGTON, D.C.: National Art Association.

First National Loan Exhibition (May 18–27)

*Cowboys at the Home Ranch* (Lent by the artist)

PHILADELPHIA: Art Club of Philadelphia.

Fourth Annual Exhibition of Oil Paintings and

Sculpture (November 14–December 25)

*Portrait of Dr. Da Costa*

NEW YORK: Society of American Artists. *nb*

Retrospective Exhibition (December 5–25)

*Sail Boats racing on the Delaware*

*Meditation*

*Head of a Cowboy*

*Portrait of a Lady and a Dog*

*Mending the Net*

*The Veteran*

*Portrait* (Lent by William Macdowell, Esq.)

*The Writing Master* (Lent by Mrs. William J. Crowell)

*Portrait of Prof. George F. Barker* (Lent by Prof. George F. Barker)

## 1893

PHILADELPHIA: Pennsylvania Academy of the Fine Arts.

Works of Art to Be Exhibited at the World's Columbian Exposition, Chicago, 1893 (January 16–February 4)

*Portrait of Dr. Agnew*

*Portrait of Professor Gross*

*Portrait of William D. Marks*

*Portrait of Professor George T. Barker*

*Portrait of a Lady*

*Crucifixion*

*The Sculptor*

*The Writing-Master*

*Mending the Net*

*Cowboys at Home Ranch*

CHICAGO: World's Columbian Exposition. *nb*  
Art Gallery, and the Pennsylvania State Building  
(May 1–October 30)

*The Singer*

*Mending the Net*

*Portrait of Prof. George Barker* (Lent by Prof. George Barker)

*The Writing Master*

*Portrait of a Lady* (Lent by Miss A. B. Van Buren)

*The Sculptor* (Lent by William R. O'Donovan)

*Portrait of Dr. Agnew* (Lent by University of Pennsylvania)

*The Crucifixion*

*Cowboys at Home Ranch*

*Portrait of William D. Marks* (Lent by William D. Marks)

*Portrait of Dr. Gross* (Lent by Jefferson Medical College)

*Photograph of the Gross picture*<sup>11</sup>

PHILADELPHIA: Art Club of Philadelphia.

Fifth Annual Exhibition of Oil Paintings and Sculpture  
(November 23–December 31)

*Head of a Cowboy*

*Portrait Head of Wm. H. Macdowell*

## 1894

PHILADELPHIA: Art Club of Philadelphia.

Sixth Annual Exhibition of Oil Paintings and Sculpture  
(November 19–December 16)

*The Singer*

PHILADELPHIA: Pennsylvania Academy of the Fine Arts.

Sixty-Fourth Annual Exhibition (December 17, 1894–  
February 23, 1895)

*Bas-Relief of Trenton Battle Field Monument*

## 1895

NEW YORK: Architectural League of New York.

Tenth Annual Exhibition (February 15–March 9)

*Army of Washington Crossing the Delaware and Opening the Battle*. Photographs from Plaster Models of Two Panels, Battle Monument at Trenton

*Opening the Battle*. Plaster Model of One of the Three Panels for the Battle Monument at Trenton

NEW YORK: National Academy of Design.

Seventieth Annual Exhibition (April 1–May 11)

*Portrait of J. McL. H.* (Lent by John McLure Hamilton, Esq.)

*The Singer*

PHILADELPHIA: Art Club of Philadelphia.  
Seventh Annual Exhibition of Oil Paintings and  
Sculpture (November 18–December 16)  
*Portrait of Joseph Lapsley Wilson, Esq.*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Sixty-Fifth Annual Exhibition (December 23, 1895–  
February 22, 1896)  
*Portrait of Riter Fitzgerald, Esq.* (Lent by Riter Fitzgerald,  
Esq.)  
*Portrait of John McClure Hamilton, Esq.*  
*Portrait of a Lady*<sup>12</sup>  
*Panel for Trenton Monument*

### 1896

NEW YORK: National Academy of Design.  
Seventy-First Annual Exhibition (March 30–May 16)  
*'Cello Player (Hennig)*

PHILADELPHIA: Earle's Galleries.  
(from May 11)

This exhibition featured twenty-nine canvases, of which  
fourteen were portraits. Identified works in the  
exhibition include:

*The Pair-Oared Shell*  
*Pushing for Rail*  
*The Zither Player or Professionals at Rehearsal*  
*William Rush Carving His Allegorical Figure of the*  
*Schuylkill River*  
*Shad-Fishing at Gloucester on the Delaware River*  
*Prof. George F. Barker*  
*Talcott Williams*  
*Home Ranch*  
*Thomas B. Harned*  
*Frank Hamilton Cushing*  
*Mrs. Frank Hamilton Cushing*  
*Capt. Joseph Lapsley Wilson*  
*Harrison S. Morris*  
*Miss Lucy Lewis*  
*James MacAlister*  
*Portrait of Benjamin Eakins, perhaps The Writing Master*  
*Portrait of William H. Macdowell*  
*Collotype of The Gross Clinic*  
*Collotype of The Agnew Clinic*

PITTSBURGH: Carnegie Art Galleries.

First Annual Exhibition (November 5, 1896–January 1,  
1897)  
*The Writing Master*<sup>13</sup>

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Sixty-Sixth Annual Exhibition (December 21, 1896–  
February 22, 1897)  
*The Cello Player*

### 1897

NEW YORK: Society of American Artists.  
Nineteenth Annual Exhibition (March 28–May 1)  
*The Cello Player* (Lent by the Pennsylvania Academy of  
the Fine Arts)

### 1898

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Sixty-Seventh Annual Exhibition (January 10–  
February 22)  
*Henry A. Rowland, Professor of Physics, Johns Hopkins*  
*University, Baltimore* (Lent by Mrs. Henry A.  
Rowland)

PHILADELPHIA: Art Club of Philadelphia.  
Tenth Annual Exhibition of Oil Paintings and Sculpture  
(November 14–December 11)  
*Portrait*

CHICAGO: Art Institute of Chicago.  
Eleventh Annual Exhibition of Oil Paintings and  
Sculpture by American Artists (November 15–  
December 18)  
*Portrait of Professor Henry A. Rowland of the Johns Hopkins*  
*University*  
*"Salutat"*  
*Portrait of John McClure Hamilton*  
*Portrait of Professor MacAlister*

### 1899

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
Sixty-Eighth Annual Exhibition (January 16–  
February 25)  
*Salutat*

OMAHA: Greater America Exposition. *\*nb*  
(July 1–November 1)  
*The concert singer*



PHILADELPHIA: Art Club of Philadelphia. *nb*  
Eleventh Annual Exhibition of Oil Paintings and  
Sculpture (November 1–December 2)

*Portrait, Louis Husson*

*Portrait, D. Wilson Jordan*

PITTSBURGH: Carnegie Institute.

Fourth Annual Exhibition (November 2, 1899–  
January 1, 1900)

*Portrait of Professor Stewart Culin (University of Penna.)*

*Salutat*

*Head of William M. Chase*

NEW YORK: Camera Club of New York.

Loan Exhibition (December 20, 1899–January 5, 1900)

*Bathers* (Lent by Eva L. Watson)

*Bathers* (Lent by Eva L. Watson)

## 1900

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Sixty-Ninth Annual Exhibition (January 15–  
February 24)

*Between Rounds*

*The Roll of the Dean* (Lent by Mrs. Holland)

*Head of William M. Chase* (Lent by William M. Chase)

MINNEAPOLIS: Minneapolis Society of Fine Arts.

First Annual Art Exhibition (March 27–April 15)

*Between Rounds*

*Wm. M. Chase*

*The Roll of the Dean*

PARIS: Exposition Universelle de 1900. *nb*

Fine Arts Exhibit, United States of America (April 14–  
November 12)

*The 'Cello Player* (Lent by the Pennsylvania Academy of  
the Fine Arts)

*Salutat*

PITTSBURGH: Carnegie Institute. *nb*

Fifth Annual Exhibition (November 1, 1900–January 1,  
1901)

*The Crucifixion*

*Portrait of Mr. Louis Kenton*

## 1901

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Seventieth Annual Exhibition (January 14–  
February 24)

*Portrait of Louis N. Kenton, Esq.* (Lent by Mrs. Louis N.  
Kenton)

*The Archæologist: Portrait of Prof. Culin* (Lent by Mrs.  
Stuart Culin)

*Antiquated Music* (Lent by Mrs. Frishmuth)

PHILADELPHIA: Faculty Club of the University of  
Pennsylvania.

(from February 16)

This exhibition of paintings by Thomas Eakins and  
sculptures by Samuel Murray seems to have been of  
considerable scope. Identified works in the  
exhibition include:

*The Pair-Oared Shell*

*John Biglen in a Single Scull*

*Pushing for Rail*

*Sailboats (Hikers) Racing on the Delaware*

*The Zither Player*

*William Rush Carving His Allegorical Figure of the  
Schuylkill River*

*Spinning or The Spinner (Sketch)*

*Retrospection*

*Sketch*

*Mending the Net*

*The Writing Master*

*Prof. George F. Barker*

*Cowboys in the Bad Lands or Home Ranch*

*The Concert Singer*

*Frank Hamilton Cushing*

*John McLure Hamilton*

*Salutat*

*Between Rounds*

*Wrestlers*

*The Dean's Roll Call*

*William M. Chase*

MINNEAPOLIS: Minneapolis Society of Fine Arts. *nb*  
Second Annual Exhibition of Paintings (March 25–  
April 15)

*Antiquated Music*

*Portrait of Prof. James McAlister, President Drexel Institute*

*Portrait of Louis Husson, Esq.*

BUFFALO: Pan-American Exposition. *nb*

Exhibition of Fine Arts (May 1–November 1)

*Mending the Net*

*Portrait of Louis N. Kenton, Esq.* (Lent by Mrs. Kenton)

*Professor Barker of the University of Pennsylvania*

CINCINNATI: Cincinnati Museum. *nb*

Eighth Annual Exhibition of American Art (May 18–July 8)

*Portrait of Leslie W. Miller, Esq.*

*Portrait of Professor Henry A. Rowland*

WORCESTER, MASSACHUSETTS: Worcester Art Museum.

Third Annual Exhibition of Oil Paintings (June 3–October 14)

*The Roll of the Dean. Portrait of Dr. Holland (Jefferson Med. College)*

PITTSBURGH: Carnegie Institute. *nb*

Sixth Annual International Exhibition (November 7, 1901–January 1, 1902)

*The late Professor Henry A. Rowland, of the Johns Hopkins University of Baltimore*

*Head of a Veteran*

CHARLESTON, SOUTH CAROLINA: South Carolina Inter-State and West Indian Exposition. *nb*  
Exhibition of Fine Arts (December 1, 1901–June 1, 1902)

*Mending the Net*

## 1902

NEW YORK: National Academy of Design.

Seventy-Seventh Annual Exhibition (January 3–February 1)

*The Roll of the Dean* (Lent by Mrs. Holland)

*Portrait, Louis N. Kenton* (Lent by Mrs. Louis N. Kenton)

PHILADELPHIA: Pennsylvania Academy of the Fine Arts. *nb*

Seventy-First Annual Exhibition (January 20–March 1)

*Portrait of George Morris* (Lent by William Morris, Esq.)

*Portrait of Benjamin Eakins*

*Portrait of Rev. P. R. McDevitt* (Lent by Mrs. Mary McDevitt)

*Prof. Leslie W. Miller* (Lent by Prof. Miller)

NEW YORK: Society of American Artists.

Twenty-Fourth Annual Exhibition (March 28–May 4)

*The Apostolic Delegate, His Eminence the Cardinal Martinelli* (Lent by The Catholic University of America)<sup>14</sup>

WASHINGTON, D.C.: Society of Washington Artists. *nb*

Twelfth Annual Exhibition (to April 1)

*Portrait of Louis N. Kenton, Esq.* (Lent by Mrs. Louis N. Kenton)

*The Roll of the Dean* (Lent by Mrs. Dr. Holland)

WORCESTER, MASSACHUSETTS: Worcester Art Museum.

Fourth Annual Exhibition of Oil Paintings (May 29–September 15)

*Portrait of Louis Henton, Esq.*

*Conclamantes Salutat*

CHICAGO: Art Institute of Chicago.

Fifteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists (October 28–December 7)

*Cardinal Martinelli, Papal delegate*<sup>15</sup>

BOSTON: Copley Society. *nb*

Second Annual Exhibition of Contemporary Art (November 19–December 16)

*Portrait of Louis N. Kenton, Esq.*

## 1903

CHICAGO: Unspecified venue. *\*nb*

(1903)

*Clinic Picture—Dr. D. Hayes Agnew*<sup>16</sup>

PHILADELPHIA: Pennsylvania Academy of the Fine Arts. *nb*

Seventy-Second Annual Exhibition (January 19–February 28)

*Cardinal Sebastiano Martinelli, Apostolic Delegate to the United States* (Lent by the Catholic University of America)

*A Monsignor* (Lent by Right Rev. J. F. Loughlin, D.D.)

*The Translator* (Lent by Dr. Hugh T. Henry)

*Portrait of the Very Rev. J. J. Fedigan, O.S.A., Ex-Provincial* (Lent by Villa Nova College)

*Portrait of Charles E. Dana* (Lent by Charles E. Dana, Esq.)

NEW YORK: Society of American Artists.

Twenty-Fifth Annual Exhibition (March 28–May 3)

*The Oboë Player* (Lent by Dr. Benjamin Sharpe)

*Portrait of William M. Chase, Esq.* (Lent by William M. Chase, Esq.)

*Very Reverend J. J. Fedigan, O.S.A., ex-Provincial* (Lent by Villa Nova College)

PITTSBURGH: Carnegie Institute.  
Eighth Annual Exhibition (November 5, 1903–  
January 1, 1904)

*Cardinal Martinelli*

*The Oboe Player*

*Ruth*

#### 1904

NEW YORK: National Academy of Design. *nb*  
Seventy-Ninth Annual Exhibition (January 2–30)  
*Admiral Sigsbee* (Lent by Admiral Sigsbee)  
*The Late Prof. Henry A. Rowland*

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

Seventy-Third Annual Exhibition (January 25–  
March 5)

*Portrait of Archbishop Elder, of Cincinnati* (Lent by  
Archbishop Moeller)

*The Oboë Player* (Lent by Dr. Benjamin Sharp)

NEW YORK: Society of American Artists.  
Twenty-Sixth Annual Exhibition (March 26–May 1)  
*Portrait* (Lent by Robert Arthur, Esq.)

ST. LOUIS: Louisiana Purchase Exposition. *nb*  
Department of Art, United States Section (April 30–  
December 1)

*Cardinal Martinelli*

*The Cello Player* (Lent by the Pennsylvania Academy of  
the Fine Arts)

*Portrait of Mr. Louis Kenton*

*Dextra victrix: Conclamantes Salutat*

*The Clinic of Prof. Gross* (Lent by Jefferson Medical  
College)

*The Clinic of Prof. Agnew* (Lent by the University of  
Pennsylvania)

*The Crucifixion*

*Photograph of the Gross picture*

CHICAGO: Art Institute of Chicago.  
Seventeenth Annual Exhibition of Oil Paintings and  
Sculpture by American Artists (October 20–  
December 27)

*The oboe player*

PITTSBURGH: Carnegie Institute.  
Ninth Annual Exhibition (November 3, 1904–  
January 1, 1905)

*Mrs. William D. Frishmuth*<sup>17</sup>

PHILADELPHIA: Art Club of Philadelphia. *nb*  
Sixteenth Annual Exhibition of Oil Paintings and  
Sculpture (November 21–December 18)

*Portrait of E. Taylor Snow*

*Portrait of B. J. Blommers*

NEW YORK: National Academy of Design. *nb*  
Eightieth Annual Exhibition (December 31, 1904–  
January 28, 1905)

*Portrait of Prof. Leslie W. Miller* (Lent by Prof. Leslie W.  
Miller)

*Portrait of Mr. Frank B. A. Linton* (Lent by Mr. Frank B. A.  
Linton)

#### 1905

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

One Hundredth Anniversary Exhibition (January 23–  
March 4)

*Portrait of William H. Lippincott*

*Portrait of Charles L. Fussell*

*Portrait of Carroll Beckwith, Esq.* (Lent by Mrs. Carroll  
Beckwith)

NEW YORK: Society of American Artists.  
Twenty-Seventh Annual Exhibition (March 25–  
April 30)  
*Portrait of Carroll Beckwith, Esq.* (Lent by Mrs. Beckwith)

WORCESTER, MASSACHUSETTS: Worcester Art  
Museum. *nb*

Eighth Annual Exhibition of Oil Paintings (June 2–  
September 24)

*Portrait of Charles L. Fussell*

*Portrait of Prof. Leslie R. Miller*

CHICAGO: Art Institute of Chicago. *nb*  
Eighteenth Annual Exhibition of Oil Paintings and  
Sculpture by American Artists (October 19–  
November 26)

*Portrait of Prof. L. W. Miller*

NASHVILLE: Nashville Art Club.  
First Annual Exhibition at the Carnegie Library  
(November 1–15)

*The Oboe Player*

PITTSBURGH: Carnegie Institute. *nb*  
Tenth Annual Exhibition (November 2, 1905–  
January 1, 1906)

*Charles L. Fussell*

*Admiral Melville*



LINCOLN, NEBRASKA: Nebraska Art Association. *nb*  
Twelfth Annual Exhibition of Oil Paintings, Sculpture,  
and Ceramics, by American and Foreign Artists  
(December 26, 1905–January 16, 1906)  
*Portrait of Prof. Miller*

1906

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and First Annual Exhibition  
(January 22–March 3)  
*Portrait of John B. Gest, Esq.* (Lent by Fidelity Trust Co.)  
*Right Rev. D. J. Dougherty, D.D., Bishop of New Segovia,*  
*Philippine Islands* (Lent by Mrs. Patrick Dougherty)  
*Dr. William Smith Forbes* (Lent by Jefferson Medical  
College)  
*Portrait of a Lady*  
*Ruth*

DETROIT: Detroit Museum of Art. *nb*  
First Annual Exhibition of Paintings by American  
Artists (January 15–February 8)  
*Portrait of Louis N. Kenton, Esq.*  
*Cowboys on the Home Ranch*  
*Portrait of Charles L. Fussell, Esq.*

LONDON: New Gallery.  
Sixth Exhibition of the International Society of  
Sculptors, Painters and Gravers (January–February)  
*The Pathetic Song* (Lent by the Pennsylvania Academy)

NEW YORK: Society of American Artists.  
Twenty-Eighth Annual Exhibition (March 17–April 22)  
*Portrait of John B. Gest, Esq.* (Lent by Fidelity Insurance  
Co.)  
*Portrait of E. Taylor Snow* (Lent by E. Taylor Snow, Esq.)

RICHMOND, INDIANA: Art Association of  
Richmond, Indiana. *nb*  
Tenth Annual Exhibition (June 12–26)  
*The Oboë Player* (Dr. Benjamin Sharp)  
*Portrait of Charles L. Fussell*

INDIANAPOLIS: Art Association of Indianapolis,  
Indiana, John Herron Art Institute.  
Inaugural Exhibition (November 20–December 31)  
*Portrait of Dr. Benjamin Sharpe*  
*Portrait of Mr. Charles L. Fussell*

NEW YORK: National Academy of Design.  
Winter Exhibition (December 22, 1906–January 19,  
1907)  
*Mrs. Freshmuth*

1907

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One-Hundred-Second Annual Exhibition  
(January 21–February 24)  
*Dr. Thomson*  
*Portrait of a Clergyman*

WASHINGTON, D.C.: Corcoran Gallery of Art. *nb*  
First Annual Exhibition: Oil Paintings by  
Contemporary American Artists (February 7–  
March 9)  
*Portrait of Mr. Louis N. Kenton* (Lent by Mr. Louis N.  
Kenton)  
*Cowboys at Home Ranch*  
*Portrait of Monsignor James P. Turner* (Lent by Monsignor  
Turner)

NEW YORK: National Academy of Design. *nb*  
Eighty-Second Annual Exhibition (March 16–April 20)  
*Head of a Clergyman* (Lent by Mrs. Mary King)

NEW YORK: Lotos Club.  
Exhibition of American Paintings from the Collection of  
Dr. Alexander C. Humphreys (from March 30)  
*Professionals at Rehearsal*

PITTSBURGH: Carnegie Institute. *nb*  
Eleventh Annual Exhibition (April 11–June 13)  
*Portrait of Professor Leslie Miller*

PHILADELPHIA: American Art Society of  
Philadelphia. *nb*  
Annual Exhibition of Oil Paintings at the Haseltine Art  
Galleries (October 14–November 11)  
*Portrait of Rear Admiral Melville*

1908

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One-Hundred-Third Annual Exhibition (January 20–  
February 29)  
*Head of a Man*

*The Violinist*  
*Head of a Lady*  
*Portrait of Walt Whitman*

SPRINGFIELD, MASSACHUSETTS: Five Cents  
Savings Bank Building. *nb*

Thirty-First Annual Exhibition of Paintings by  
American Artists, Conducted by James D. Gill  
(February 6–25)  
*On the Home Ranch*

NEW YORK: National Academy of Design.  
Eighty-Third Annual Exhibition (March 14–April 18)  
*Portrait of a Man* (Lent by Mrs. Thomas Eakins)

PITTSBURGH: Carnegie Institute.  
Twelfth Annual Exhibition (April 30–June 30)  
*Portrait of a Clergyman*

WASHINGTON, D.C.: Corcoran Gallery of Art. *nb*  
Second Exhibition: Oil Paintings by Contemporary  
American Artists (December 8, 1908–January 17,  
1909)  
*Ruth* (Lent by Mrs. Edward Harding)  
*The Vicar General* (Lent by Mrs. Mary King)  
*Portrait of Walt Whitman* (Lent by the Bucke Estate)

#### 1909

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Fourth Annual Exhibition  
(January 31–March 14)  
*Portrait of Mrs. Wilson*  
*Portrait of Edward A. Schmidt*

NEW YORK: National Academy of Design. *nb*  
Winter Exhibition (December 11, 1909–January 9,  
1910)  
*Portrait* (Lent by Edward A. Schmidt, Esq.)

#### 1910

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Fifth Annual Exhibition  
(January 23–March 20)  
*Portrait of a Lady*<sup>18</sup>  
*Portrait of Dr. Wilson*  
*The Medical Examiner*

NEW YORK: National Academy of Design. *nb*  
Eighty-Fifth Annual Exhibition (March 12–April 17)  
*The Mother* (Lent by Miss W.)  
*Portrait of Dr. Gilbert L. Parker* (Lent by Gilbert S. Parker,  
Esq.)

PITTSBURGH: Carnegie Institute.  
Fourteenth Annual Exhibition (May 2–June 30)  
*Portrait of Edward A. Schmidt*

WASHINGTON, D.C.: Corcoran Gallery of Art. *nb*  
Third Exhibition: Oil Paintings by Contemporary  
American Artists (December 13, 1910–January 22,  
1911)  
*Portrait of Mrs. Parker* (Lent by Mrs. Parker)

#### 1911

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Sixth Annual Exhibition  
(February 5–March 26)  
*Portrait of Dr. Parker*  
*Portrait of a Lady*<sup>19</sup>

ROME: Esposizione Internazionale di Roma. *nb*  
Pavilion of the United States of America (April 22–  
November 1)  
*Ritratto di Luigi N. Kenton* (Cited in the English-  
language catalogue as lent by Mrs. Louis N. Kenton)

PITTSBURGH: Carnegie Institute. *nb*  
Fifteenth Annual Exhibition (April 27–June 30)  
*Portrait of Mr. Louis Husson*

CHICAGO: Art Institute of Chicago. *nb*  
Twenty-Fourth Annual Exhibition of American Oil  
Paintings and Sculpture (November 14–  
December 27)  
*Woman at the piano*

#### 1912

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Seventh Annual Exhibition  
(February 4–March 24)  
*Rear Admiral George W. Melville*  
*The Bohemian*

NEW YORK: National Academy of Design. *nb*  
Eighty-Seventh Annual Exhibition (March 9–April 14)  
*Portrait* (Lent by Gilbert S. Parker, Esq.)

PITTSBURGH: Carnegie Institute. *nb*  
Sixteenth Annual Exhibition (April 25–June 30)  
*Portrait of Mrs. Gilbert Lafayette Parker*

NEW YORK?: Gimbel's Department Store. \**nb*  
(November)  
*Rear Admiral George W. Melville*

LANCASTER, PENNSYLVANIA: Iris Club and the  
Historical Society of Lancaster County.  
Loan Exhibition of Historical and Contemporary  
Portraits, Illustrating the Evolution of Portraiture in  
Lancaster County, Pennsylvania . . . (November 23–  
December 13)

*The D. Hayes Agnew Clinic* (Lent by the University of  
Pennsylvania)

WASHINGTON, D.C.: Corcoran Gallery of Art. *nb*  
Fourth Exhibition: Oil Paintings by Contemporary  
American Artists (December 17, 1912–January 26,  
1913)  
*Mother* (Lent by M. A. Williams, Esq.)

#### 1913

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Eighth Annual Exhibition  
(February 9–March 30)  
*Cowboy Singing*  
*Portrait*<sup>20</sup>

NEW YORK: National Academy of Design. *nb*  
Eighty-Eighth Annual Exhibition (March 15–April 20)  
*D. Hayes Agnew*  
*A Bohemian*

NEW YORK: Lotos Club.  
Exhibition of Modern American Oils from the  
Collection of Dr. Alexander C. Humphreys (to  
December 9)  
[*Professionals at Rehearsal*]

#### 1914

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Ninth Annual Exhibition  
(February 8–March 29)

*Dr. Leonard: Martyr to Science*  
*Portrait: Charles Edmund Dana*  
*Study for the Agnew Clinic*

PITTSBURGH: Carnegie Institute.  
Exhibition of Paintings Lent by Dr. Alexander C.  
Humphreys, of New York City (February 21–  
June 23)  
*Professionals at Rehearsal*

NEW YORK: National Academy of Design. *nb*  
Eighty-Ninth Annual Exhibition (March 21–April 26)  
*Portrait*<sup>21</sup>  
*Between Rounds*

BOSTON: Copley Society. *nb*  
Copley Society Loan Exhibition of Portraits by Living  
Painters (March 3–24)  
*Oboe Player* (Lent by Dr. Benjamin Sharp)

TOLEDO, OHIO: Toledo Museum of Art.  
Exhibition of Paintings Lent by Dr. A. C. Humphreys, of  
New York City . . . (July–September)  
*Professionals at Rehearsal*

PITTSBURGH: Carnegie Institute.  
Exhibition of Paintings Lent by Dr. Alexander C.  
Humphreys, of New York City (October 3, 1914–  
February 18, 1916)<sup>22</sup>  
*Professionals at Rehearsal*

WASHINGTON, D.C.: Corcoran Gallery of Art. *nb*  
Fifth Exhibition: Oil Paintings by Contemporary  
American Artists (December 15, 1914–January 24,  
1915)  
*The Concert Singer*  
*The Bohemian*  
*Portrait of H. O. Tanner*  
*William Rush, Carving*

NEW YORK: National Academy of Design. *nb*  
Winter Exhibition (December 19, 1914–January 17,  
1915)  
*Portrait of an Artist*  
*Music*

#### 1915

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*  
One Hundred and Tenth Annual Exhibition  
(February 7–March 28)



*Portrait of an Artist*

*Portrait*<sup>23</sup>

*Portrait of a Young Man*

SAN FRANCISCO: Panama-Pacific International  
Exposition. *nb*

Department of Fine Arts (February 20–December 4)

*The Bohemian*

*The Veteran*

*The Concert Singer*

*The Crucifixion*

*The Home Ranch*

*Portrait of Henry O. Tanner*

BROOKLYN: Brooklyn Museum. *nb*

Contemporary American Paintings (April 4–May 3)

*Portrait*<sup>24</sup>

*William Rush carving Allegorical Figure of Schuylkill River*

DETROIT: Detroit Museum of Art. *nb*

First Annual Exhibition of Selected Paintings by  
American Artists (April 9–May 31)

*Portrait of an Artist*<sup>25</sup>

BUFFALO: Buffalo Fine Arts Academy, Albright Art  
Gallery. *nb*

Tenth Annual Exhibition of Selected Paintings by  
American Artists (May 22–August 30)

*Portrait of an Artist*<sup>26</sup>

PROVIDENCE, RHODE ISLAND: Rhode Island  
School of Design.

Exhibition of Paintings, Lent by Dr. Alexander C.  
Humphreys (June 5–September 27)<sup>27</sup>

*Professionals at Rehearsal*

PROVIDENCE, RHODE ISLAND: Rhode Island  
School of Design. *nb*

Autumn Exhibition (October 12–November 9)

*Portrait—Thought*

WORCESTER, MASSACHUSETTS: Worcester Art  
Museum.

Exhibition of Portraits in Oil by American Portrait  
Painters, Assembled and Sent Out by the American  
Federation of Arts (November 7–28)

*Rear Admiral George W. Melville*

CHICAGO: Art Institute of Chicago. *nb*

Twenty-Eighth Annual Exhibition of American Oil  
Paintings and Sculpture (November 16, 1915–  
January 2, 1916)

*Portrait: Thought*

INDIANAPOLIS: Art Association of Indianapolis,  
Indiana, John Herron Art Institute.

Portraits in Oil by American Artists, Assembled by the  
American Federation of Arts (December 1–26)  
*[Rear Admiral George W. Melville]*

## 1916

MINNEAPOLIS: Minneapolis Institute of Arts.

American Portraits by American Artists (January 1–30)  
*Rear Admiral G. W. Melville*

SAN FRANCISCO: San Francisco Art Association.  
Post-Exposition Exhibition in the Department of Fine  
Arts (January 1–May 1)

*The Home Ranch*

*The Concert Singer*

*The Veteran*

*Portrait of Henry O. Tanner*

*The Crucifixion*

*The Bohemian*<sup>28</sup>

PHILADELPHIA: Pennsylvania Academy of the Fine  
Arts. *nb*

One Hundred and Eleventh Annual Exhibition  
(February 6–March 26)

*Music*

*Pair-oared Shell*

*Pushing for Rail*

*Starting Out After Rail*

ST. LOUIS: City Art Museum.

Exhibition of Portraits by American Artists (from  
February 6)

*Rear Admiral George W. Melville*

CINCINNATI: Cincinnati Museum.

Special Exhibition of a Collection of Portraits by  
American Artists, Assembled by the American  
Federation of Arts (March 8–31)

*Rear Admiral George W. Melville*

NEW YORK: National Academy of Design. *nb*

Ninety-First Annual Exhibition (March 18–April 23)  
*The Spinner*

*Portrait of J. Harry Lewis*

PROVIDENCE, RHODE ISLAND: Rhode Island  
School of Design.

Portraits in Oil by American Portrait Painters,

Assembled and Sent Out by the American Federation of Arts (April 5–25)  
*Rear Admiral George W. Melville*

DETROIT: Detroit Museum of Art. *nb*  
 Second Annual Exhibition of Selected Paintings by American Artists . . . (May 4–June 4)  
*The Spinner*

TOLEDO, OHIO: Toledo Museum of Art.  
 Annual Summer Exhibition of Selected Paintings by American Artists (June 13–August)  
*The Spinner*

ST. LOUIS: City Art Museum. *nb*  
 Eleventh Annual Exhibition of Selected Paintings by American Artists (September 3–October 29)  
*Pair-Oared Shell* (Lent by Mrs. Thomas Eakins)

NEW YORK: National Association of Portrait Painters.  
 Sixth Annual Exhibition (November 4–26)  
*Portrait of an Artist*

CHICAGO: Art Institute of Chicago. *nb*  
 Twenty-Ninth Annual Exhibition of American Oil Paintings and Sculpture (November 2–December 7)  
*The spinner*

ROCHESTER, NEW YORK: Memorial Art Gallery.  
 Exhibition of Portraits by the National Association of Portrait Painters . . . (December)  
*Portrait of an Artist*

**1917**

INDIANAPOLIS: Art Association of Indianapolis. *nb*  
 Thirty-Second Annual Exhibition of Paintings and Bronzes at the John Herron Art Institute (January 5–February 4)  
*The spinner*

BOSTON: Boston Art Club.  
 Exhibition of National Association of Portrait Painters (January 10–23)  
*Portrait of an Artist*

PITTSBURGH: Carnegie Institute.  
 Exhibition of Paintings, the National Association of Portrait Painters (February 3–27)  
*Portrait of an Artist* (Lent by the Estate)

PHILADELPHIA: Pennsylvania Academy of the Fine Arts.

One Hundred and Twelfth Annual Exhibition (February 4–March 25)  
*Study: William M. MacDowell*  
*The Writing Master*  
*Study: Dr. Samuel D. Gross*  
*Portrait: Charles F. Haseltine*

WASHINGTON, D.C.: Corcoran Gallery of Art.  
 Exhibition by the National Association of Portrait Painters (March 11–30)  
*Portrait of an Artist* (Lent by the Estate)

DETROIT: Detroit Museum of Art.  
 Third Annual Exhibition of Selected Paintings by American Artists (April 9–May 30)  
*The Writing Master*

BUFFALO: Buffalo Fine Arts Academy, Albright Art Gallery.  
 Eleventh Annual Exhibition of Selected Paintings by American Artists (May 12–September 17)  
*Portrait of an Artist* (Lent by Mrs. Thomas Eakins)

TOLEDO, OHIO: Toledo Museum of Art.  
 Annual Summer Exhibition of Selected Paintings by American Artists (June–August)  
*The Writing Master*

NEW YORK: Metropolitan Museum of Art.  
 Loan Exhibition of the Works of Thomas Eakins (November 5–December 3)  
*Pair-oared Shell* (Lent by Mrs. Thomas Eakins)  
*Katherine* (Lent by Mrs. Thomas Eakins)  
*The Biglen Brothers Turning the Stake-Boat* (Lent by Mrs. Thomas Eakins)  
*John Biglen in a Single Scull* (Lent by Mrs. Thomas Eakins)  
*Professor Benjamin H. Rand* (Lent by The Jefferson Medical College)  
*Sailboats (Hikers) Racing on the Delaware* (Lent by Mrs. Thomas Eakins)  
*Sailing* (Lent by Alexander Simpson, Jr.)  
*Elizabeth at the Piano* (Lent by Mrs. Thomas Eakins)  
*The Gross Clinic* (Lent by The Jefferson Medical College)  
*The Zither Player* (Lent by Miss M. A. Williams)  
*William Rush Carving the Allegorical Figure of the Schuylkill River* (Lent by Mrs. Thomas Eakins)  
*Negro Boy Dancing* (Lent by Mrs. Thomas Eakins)  
*Harry Lewis* (Lent by Mrs. Thomas Eakins)

*Marguerite in Skating Costume* (Lent by Mrs. Thomas Eakins)  
*The Artist and his Father Hunting Reed-birds* (Lent by Mrs. Thomas Eakins)  
*The Fairman Rogers Four-in-hand* (Lent by Mrs. William A. Dick)  
*The Crucifixion* (Lent by Mrs. Thomas Eakins)  
*Retrospection* (Lent by Mrs. Thomas Eakins)  
*Mending the Net* (Lent by Mrs. Thomas Eakins)  
*Taking up the Net* (Lent by Mrs. Thomas Eakins)  
*Spinning* (Lent by Mrs. Thomas Eakins)  
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*William H. Macdowell (A Sketch)* (Lent by Mrs. Thomas Eakins)  
*The Black Fan* (Lent by Mrs. Thomas Eakins)  
*The Bohemian* (Lent by Mrs. Thomas Eakins)  
*Cow-boy Singing* (Lent by Mrs. Thomas Eakins)  
*Home Ranch* (Lent by Mrs. Thomas Eakins)  
*The Red Shawl* (Lent by Mrs. Thomas Eakins)  
*The Swimming Hole* (Lent by Mrs. Thomas Eakins)  
*The Veteran* (Lent by Mrs. Thomas Eakins)  
*Salutat* (Lent by Mrs. Thomas Eakins)  
*Between Rounds* (Lent by Mrs. Thomas Eakins)  
*Wrestlers* (Lent by Mrs. Thomas Eakins)  
*Mrs. Frishmuth, Collector of Musical Instruments* (Lent by Mrs. Thomas Eakins)  
*The Thinker* (Lent by Mrs. Louis N. Kenton)  
*Ruth* (Lent by Mrs. E. H. Harding)  
*J. Carroll Beckwith* (Lent by J. Carroll Beckwith)  
*Monsignor Diomedea Falconio* (Lent by Mrs. Thomas Eakins)

*John B. Gest* (Lent by the Fidelity Trust Company)  
*Dr. Gilbert L. Parker* (Lent by Gilbert S. Parker)  
*Mrs. Gilbert L. Parker* (Lent by Gilbert S. Parker)  
*William M. Chase* (Lent by John F. Braun)  
*Clara* (Lent by Mrs. Thomas Eakins)  
*Elizabeth R. Coffin, Artist* (Lent by Mrs. Thomas Eakins)  
*Dr. Thomas Fenton* (Lent by Mrs. Thomas Eakins)  
*Miss Parker* (Lent by Mrs. Thomas Eakins)  
*The Young Man* (Lent by Mrs. Thomas Eakins)<sup>29</sup>

PHILADELPHIA: Pennsylvania Academy of the Fine Arts.  
 Memorial Exhibition of the Works of the Late Thomas Eakins (December 23, 1917–January 13, 1918)  
*Biglen Brothers Ready to Start Race* (Lent by Mrs. Thomas Eakins)  
*Walt Whitman (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Professional Oarsmen (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Sewing (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Cowboy in Bad Lands (Sketch)* (Lent by Mrs. Thomas Eakins)  
*F. L. Schenck (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Professor George F. Barker (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Boatman (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Gross Clinic (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Head of a Cowboy (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Wrestlers* (Lent by Mrs. Thomas Eakins)  
*Spinning (Sketch)* (Lent by David Wilson Jordan)  
*Robert M. Lindsay (Sketch)* (Lent by Mrs. Thomas Eakins)  
*The Writing Master (Sketch)* (Lent by Mrs. Thomas Eakins)  
*In Washington (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Nude (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Dr. Jacob M. DaCosta (Sketch)* (Lent by Mrs. Thomas Eakins)  
*Portrait: Miss Jordan* (Lent by David Wilson Jordan)  
*Portrait: The Most Rev. William Henry Elder* (Lent by the Archbishop of Cincinnati)  
*Portrait: His Eminence, Cardinal Martinelli* (Lent by the Catholic University of America)  
*The Cello Player*  
*Portrait: David Wilson Jordan* (Lent by David Wilson Jordan)  
*Spinning (Water Color)* (Lent by Mrs. Thomas Eakins)



- Young Woman Looking at Plant (Water Color)* (Lent by Mrs. Thomas Eakins)
- Mending the Net (Water Color)* (Lent by Horatio C. Wood, M.D.)
- John Biglen in a Single Scull (Water Color)* (Lent by Mrs. Thomas Eakins)
- Negro Boy Dancing (Water Color)* (Lent by Mrs. Thomas Eakins)
- Spinning No. 2 (Water Color)* (Lent by Mrs. Thomas Eakins)
- Taking Up the Net (Water Color)* (Lent by Mrs. Thomas Eakins)
- Cowboy Singing (Water Color)* (Lent by Mrs. Thomas Eakins)
- The Zither Player (Water Color)* (Lent by Miss M. A. Williams)
- Study for the Portrait, Margaret* (Lent by Mrs. Thomas Eakins)
- The Biglen Brothers Turning the Stake-Boat* (Lent by Mrs. Thomas Eakins)
- Portrait: Margaret* (Lent by Mrs. Thomas Eakins)
- Portrait: F. L. Schenck as Cowboy* (Lent by Mrs. Thomas Eakins)
- The Spinner (A Sketch)* (Lent by Mrs. Thomas Eakins)
- Portrait: E. O. Tanner, Artist* (Lent by Mrs. Thomas Eakins)
- The Courtship* (Lent by Horatio C. Wood, M.D.)
- Portrait: Harry Lewis* (Lent by Mrs. Thomas Eakins)
- Portrait: J. Laurie Wallace* (Lent by Mrs. Thomas Eakins)
- Portrait: Charles F. Haseltine* (Lent by Mrs. Thomas Eakins)
- The Artist and His Father Hunting Reed-Birds* (Lent by Mrs. Thomas Eakins)
- Portrait: Mrs. John H. Brinton* (Lent by Mrs. John H. Brinton)
- Portrait: William H. Macdowell with Hat* (Lent by W. G. Macdowell)
- Portrait: Mrs. Gilbert L. Parker* (Lent by Gilbert S. Parker)
- Miss Jordan (Sketch)* (Lent by Mrs. Thomas Eakins)
- The Pathetic Song (Sketch)* (Lent by David Wilson Jordan)
- Sailing* (Lent by Alexander Simpson, Jr., Esq.)
- Concert Singer (Sketch)* (Lent by Mrs. Thomas Eakins)
- Sketch for Portrait* (Lent by Mrs. Thomas Eakins)
- Study: Professor S. D. Gross, M.D.* (Lent by Mrs. Thomas Eakins)
- Portrait: William H. Macdowell (A Sketch)* (Lent by Mrs. Thomas Eakins)
- Rear Admiral G. B. Melville, U.S.N.* (Lent by Mrs. Thomas Eakins)
- Portrait: James A. Flaherty, Esq., Supreme Knight of the Knights of Columbus* (Lent by the Knights of Columbus)
- Drawing the Seine on a Windy Day* (Lent by Mrs. Thomas Eakins)
- The Red Shawl* (Lent by Mrs. Thomas Eakins)
- Spanish Street Scene* (Lent by Mrs. Thomas Eakins)
- Marguerite in Skating Costume* (Lent by Mrs. Thomas Eakins)
- Becalmed* (Lent by Mrs. Thomas Eakins)
- Portrait: Mrs. Leslie W. Miller* (Lent by Prof. Leslie W. Miller)
- The Fairman Rogers Four-in-Hand* (Lent by Mrs. William A. Dick)
- The Veteran* (Lent by Mrs. Thomas Eakins)
- Starting Out After Rail* (Lent by Miss Janet Wheeler)
- Portrait: Mrs. Anna A. Kershaw* (Lent by Mr. Samuel Murray)
- Portrait: Miss Parker* (Lent by Mrs. Thomas Eakins)
- Ruth* (Lent by Mrs. E. H. Harding)
- Portrait: Dr. E. J. Nolan* (Lent by Mrs. Thomas Eakins)
- The Thinker* (Lent by the Metropolitan Museum of Art)
- The Bohemian* (Lent by Mrs. Thomas Eakins)
- Portrait: Elizabeth Duane Gillespie* (Lent by the Pennsylvania Museum and School of Industrial Art)
- Portrait: Harrison S. Morris* (Lent by Harrison S. Morris, Esq.)
- Portrait: John B. Gest* (Lent by the Fidelity Trust Company)
- Portrait: William H. Macdowell* (Lent by Mrs. Thomas Eakins)
- The Black Fan* (Lent by Mrs. Thomas Eakins)
- Portrait: William M. Chase* (Lent by John F. Braun, Esq.)
- Carmencita Requira* (Lent by Mrs. Thomas Eakins)
- Katherine* (Lent by Mrs. Thomas Eakins)
- Portrait: F. L. Schenck* (Lent by F. L. Schenck)
- Portrait: General E. Burd Grubb* (Lent by Mrs. Thomas Eakins)
- Study for a Picture* (Lent by Mrs. Thomas Eakins)
- Portrait: Dr. Horatio C. Wood* (Lent by Mrs. Thomas Eakins)
- Cello Player (Sketch)* (Lent by Mr. Samuel Murray)
- Pair-Oared Shell* (Lent by Mrs. Thomas Eakins)
- Thomas Eakins, Self Portrait* (Lent by the National Academy of Design)

- William Rush Carving the Allegorical Figure of the Schuylkill River* (Lent by Mrs. Thomas Eakins)
- Retrospection* (Lent by Mrs. Thomas Eakins)
- The Translator: Portrait of the Right Rev. Monsignor H. T. Henry, Litt.D., LL.D.* (Lent by the American Catholic Historical Society)
- Professionals at Rehearsal* (Lent by John D. McIlhenny, Esq.)
- Portrait: Capt. Joseph Lapsley Wilson* (Lent by Capt. Joseph Lapsley Wilson)
- The Young Man* (Lent by Mrs. Thomas Eakins)
- Salutat* (Lent by Mrs. Thomas Eakins)
- Between Rounds* (Lent by Mrs. Thomas Eakins)
- Portrait: Dr. Thomas Fenton* (Lent by Mrs. Thomas Eakins)
- Mending the Net* (Lent by Mrs. Thomas Eakins)
- Home Ranch* (Lent by Mrs. Thomas Eakins)
- The Swimming Hole* (Lent by Mrs. Thomas Eakins)
- John Biglen, Single Scull* (Lent by Mrs. Thomas Eakins)
- Portrait of an Actress* (Lent by Mrs. Thomas Eakins)
- Crucifixion (Sketch)* (Lent by Mr. Samuel Murray)
- Sailboats (Hikers) Racing on the Delaware* (Lent by Mrs. Thomas Eakins)
- Portrait: Colonel Alfred Reynolds, U.S.A.* (Lent by Miss Betty Reynolds)
- Violinist (Study)* (Lent by Mrs. Thomas Eakins)
- Portrait: "Billy" Smith, Between Rounds* (Lent by William Smith)
- Portrait: Louis Husson* (Lent by Mrs. S. M. Horstick)
- Portrait: J. Carroll Beckwith* (Lent by J. Carroll Beckwith)
- Portrait: Addie* (Lent by Miss M. A. Williams)
- The Concert Singer* (Lent by Mrs. Thomas Eakins)
- Portrait: William H. Macdowell* (Lent by Mrs. Thomas Eakins)
- The Crucifixion* (Lent by Mrs. Thomas Eakins)
- Portrait: Mother* (Lent by Miss M. A. Williams)
- Clara* (Lent by Mrs. Thomas Eakins)
- Portrait: Riter Fitzgerald* (Lent by Miss Geraldine M. Hubbard)
- Portrait: Elizabeth R. Coffin* (Lent by Mrs. Thomas Eakins)
- Portrait: Frank Macdowell* (Lent by Mr. Walter Macdowell)
- Portrait: Mrs. Frishmuth* (Lent by Mrs. Thomas Eakins)
- Portrait: The Right Rev. Philip R. McDevitt, D.D.* (Lent by The Right Rev. Philip R. McDevitt, D.D.)
- Portrait: Prof. Jacob M. Da Costa, M.D., LL.D.* (Lent by the Pennsylvania Hospital)
- Elizabeth at the Piano* (Lent by Mrs. Thomas Eakins)
- The Pathetic Song* (Lent by Edward Hornor Coates, Esq.)
- Portrait: Professor John H. Brinton, M.D., LL.D.* (Lent by Mrs. John H. Brinton)
- Portrait: Professor Benjamin H. Rand* (Lent by the Jefferson Medical College)
- The Gross Clinic* (Lent by the Jefferson Medical College)
- Portrait: Professor George F. Barker* (Lent by Mrs. Thomas Eakins)
- Portrait: Professor George W. Fetter* (Lent by the Board of Public Education, Philadelphia)
- Music* (Lent by George H. McFadden, Esq.)
- Portrait: Professor William Smith Forbes, M.D.* (Lent by Jefferson Medical College)
- The Writing Master* (Lent by the Metropolitan Museum of Art)
- Portrait: Prof. Leslie W. Miller* (Lent by Prof. Leslie W. Miller)
- Portrait: Charles Linford, Artist* (Lent by Mrs. Thomas Eakins)
- The Agnew Clinic* (Lent by the University of Pennsylvania)
- The Art Student* (Lent by Mrs. Thomas Eakins)
- The Dean's Roll Call* (Lent by Mrs. James W. Holland)
- Portrait: Walt Whitman*
- Portrait: John McLure Hamilton* (Lent by Mrs. Thomas Eakins)
- Portrait: Dr. Gilbert L. Parker* (Lent by Gilbert S. Parker)
- Portrait: Professor Henry A. Rowland, Ph.D., LL.D., 1848–1901* (Lent by Mrs. Thomas Eakins)
- Portrait: Samuel Murray, Sculptor* (Lent by Samuel Murray)
- Portrait: Monsignor Diomed Falconio, Cardinal* (Lent by Mrs. Thomas Eakins)
- Portrait: Francis J. Ziegler* (Lent by Francis J. Ziegler)

## LIFETIME BIBLIOGRAPHY

This bibliography lists a broad selection of articles, reviews, and books discussing Eakins and his work published before the artist's death. To these we have added memorial notices, as well as several articles that contain pertinent information about the American arts community during Eakins's lifetime. This is the most comprehensive bibliography on the artist to date, but it is not complete. Eakins's career spanned more than four decades, at a time when the cities hosting the exhibitions to which he contributed might support more than a dozen newspapers. As the exhibition record documents, the artist's works were seen far beyond New York and Philadelphia. We invite additions or emendations to this bibliography, and encourage fellow scholars to explore local newspapers and magazines for reviews and comments. As photocopies of such publications are made available to this Museum, they will be added to the Thomas Eakins Research Collection files.

For bibliographies of writings on Eakins published subsequent to his death, readers should consult Lloyd Goodrich's monograph, *Thomas Eakins* (Cambridge, Massachusetts: Harvard University Press, for the National Gallery of Art, 1982); William Innes Homer's monograph, *Thomas Eakins: His Life and Art* (New York: Abbeville Press, 1992); and John Wilmerding, ed., *Thomas Eakins (1844–1916) and the Heart of American Life* (London: National Portrait Gallery, 1993); as well as the valuable bibliographic essay in Elizabeth Johns's *Thomas Eakins: The Heroism of Modern Life* (Princeton, New Jersey: Princeton University Press, 1983).



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## NOTES

Eakins's two exhibition-record notebooks, now in the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art, are differentiated below with the abbreviations PAFA and PMA.

1. The correspondence of Thomas and Susan Macdowell Eakins in the Bregler Collection has been published on microfiche, with an accompanying text by Kathleen A. Foster and Cheryl Leibold, *Writing About Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection* (Philadelphia: University of Pennsylvania Press, for the Pennsylvania Academy of the Fine Arts, 1989). The photographs in the Bregler Collection are published in Susan Danly and Cheryl Leibold et al, *Eakins and the Photograph: Works by Thomas Eakins and His Circle in the Collection of the Pennsylvania Academy of the Fine Arts* (Washington, D.C.: Smithsonian Institution Press, for the Pennsylvania Academy of the Fine Arts, 1994).

2. Most of Goodrich's papers have been microfilmed for the Archives of American Art of the Smithsonian Institution.

3. Most of these personal papers have been microfilmed for the Archives of American Art of the Smithsonian Institution.

4. A considerable amount of information on Eakins's participation in exhibitions had been compiled in similar research by Ms. Parris; not having access to the artist's notebooks or Goodrich's transcripts, however, she was forced to leave the card index incomplete.

5. The only work sold, this painting was listed in Goupil et Cie. records as *Nègre à l'affût*.

6. A letter suggests that some of the unsold works that Eakins had sent to Paris were forwarded to London for exhibition in that city. No confirmation of this exhibition has yet been found.

7. From Eakins's notebooks and from reviews of the exhibition, this *Portrait* can be identified as *Elizabeth at the Piano*.

8. *The Gross Clinic*, rejected by the jury of the Department of Art, was exhibited in the Post Hospital of the United States Army. The collotype of *The Gross Clinic*, cited in the PAFA notebook, seems from photographs to have been exhibited near the painting.

9. In his notebooks, Eakins wrote that *The Gross Clinic* was exhibited at Haseltine's following the close of the Centennial International Exhibition in Philadelphia. This presumably was in addition to the exhibition at that gallery cited in reviews in April 1876. The PAFA notebook also lists the collotype of *The Gross Clinic* as being shown at Haseltine's.



10. The Metropolitan Museum of Art opened on March 30, 1880, with works of art lent by many artists and collectors. In the PAFA notebook, Eakins wrote that he lent *The Chess Players* to the museum in 1880 for six months, extending it for another six months in the same year. In March 1881 the artist gave the painting to the museum.

11. *The Singer* was exhibited in the Pennsylvania State Building; all other paintings were shown in the Art Gallery. The PMA notebook also lists the collotype of *The Gross Clinic* as being exhibited.

12. The *Portrait of a Lady* may be that of Mrs. Charles Lester Leonard, cited in the PMA notebook as being shown at the Pennsylvania Academy in 1896 or 1897.

13. Carnegie Institute records indicate that *Cow-Boy at the Ranch*, though listed in the catalogue, was not exhibited.

14. The PMA notebook lists the Cardinal Martinelli portrait as being exhibited in 1902 but does not specify a location. The painting was exhibited in both New York and Chicago in that year.

15. See note 14.

16. Though the PMA notebook places *The Agnew Clinic* in Chicago in 1903, the Art Institute has no record of its being exhibited in their museum. No other location in Chicago has been confirmed.

17. Carnegie Institute records indicate that the Frishmuth portrait was accepted for this exhibition, but it is not listed in the catalogue.

18. The *Portrait of a Lady* is probably that of Helen Parker, listed in the PMA notebook as exhibited at the Pennsylvania Academy in 1910.

19. The *Portrait of a Lady* is probably that of Mrs. Nicholas Douty, listed in the PMA notebook as exhibited at the Pennsylvania Academy in 1911.

20. The *Portrait* is probably that of Clara J. Mather, listed in the PMA notebook as exhibited at the Pennsylvania Academy in 1913.

21. From the entry in the PMA notebook, this *Portrait* can be identified as that of Mrs. Talcott Williams.

22. This exhibition reprised the one of February 21

to June 23, 1914. The Carnegie's annual report for 1915-16 (p. 39) indicates that a part of the collection was sent out on May 25, 1915, for an exhibition at the Rhode Island School of Design. A notice in *Art and Progress* (vol. 6, no. 11 [September 1915], p. 427) states that the exhibition in Providence included all of the paintings in the Humphreys collection, with one-half shown in June and July, and the other half shown in August and September. The catalogue of the Providence exhibition lists all 158 works, with the inclusive dates June to September. All of the paintings were back in Pittsburgh on October 13, 1915, and the exhibition continued without interruption there until February.

23. The *Portrait of an Artist* is identified in the PMA notebook as that of Elizabeth R. Coffin. The *Portrait* is that of Mrs. Talcott Williams.

24. It is likely that this *Portrait* is that of Louis N. Kenton, cited in the PMA notebook as exhibited at the Brooklyn Art Museum in 1914.

25. The PMA notebook cites the portrait of Elizabeth Coffin, shown earlier in 1915 at the Pennsylvania Academy of the Fine Arts, as being subsequently exhibited in both Detroit and Buffalo. The dates of these exhibitions, however, overlap.

26. See note 25.

27. See note 22.

28. The PMA notebook also cites *William Rush Carving His Allegorical Figure of the Schuylkill River* as exhibited at the Panama-Pacific International Exposition, with the date 1916. This painting, however, is not listed with the other works by Eakins in the catalogues of either the 1915 Exposition or the Post-Exposition Exhibition in 1916.

29. Around 1930, Harrison S. Morris indicated to Lloyd Goodrich that Eakins's finished portrait of him was also in this exhibition, though it arrived too late to be included in the catalogue. The two paintings then owned by the Metropolitan Museum of Art, *The Chess Players* and *Pushing for Rail*, were installed in the museum's permanent galleries.







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